

POST PRODUCTION SCRIPT

duration: 49'07"

TX code: 610825

CAMERA SCRIPT

**7X 21.78**

02247/1522

TC6: 10th & 11th  
November 1977

BLAKE'S SEVEN

Episode 1: THE WAY BACK (rec. 2)  
by TERRY NATION

\*\*\*\*\*

Producer ..... DAVID MALONEY  
Director ..... MICHAEL E. BRIANT  
Production Unit Manager ... SHEELAGH REES  
Script Editor ..... CHRIS BOUCHER  
Production Assistant ..... VICTOR MALLETT  
Assistant Floor Manager .. JACINTA PEEL  
Director's Assistant ..... ANJI SMITH  
Floor Assistant ..... BARBARA SIMONEM

T.M.I ..... BRIAN CLEMETT  
T.M.IIs ..... PETER VALENTINE  
PETER GRAINGER  
Sound Supervisor ..... CLIVE GIFFORD  
Gram. Operator ..... MARTIN RIDOUT  
Effects ..... MITCH MITCHELL  
Vision Mixer ..... VICTOR MELLONY  
Designer ..... MARTIN COLLINS  
Costume Designer ..... BARBARA LANE  
Assistant ..... RICHARD CROFT  
Make Up Artistes ..... EILEEN MAIR  
MARIANNE FORD

CREW ..... 10 - PETER HIDER  
Visual Effects Designer .. IAN SCOONES  
Prop Buyer ..... PAUL WOODS  
Film Editor ..... M.A.C. ADAMS

\*\*\*\*\*

Thursday, 10th November 1977

1400 - 1800 Camera Rehearsal (with TK)  
1800 - 1900 SUPPER BREAK  
1900 - 1930 sound and vision line up  
1930 - 2200 RECORD onto

Friday, 11th November 1977

1100 - 1300 Camera rehearsal (with TK)  
1300 - 1400 LUNCH  
1400 - 1430 Sound & vision Line Up  
1430 - 1730 RECORD ONTO  
1730 - 1800 Camera rehearsal  
1800 - 1900 SUPPER BREAK  
1900 - 1930 Sound & vision line up  
1930 - 2200 RECORD ONTO

\*\*\*\*\*

VTR EDITING: 14th/15th November 1977 (0900-1830)  
SYNCH DUB: 21st December 1977

BBC  
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C A S T   L I S T

Blake .....	GARETH THOMAS
Jenna .....	SALLY KNYVETTE
Vila .....	MICHAEL KEATING
Bran Foster .....	ROBERT BEATTY
Glynd .....	ROBERT JAMES
Tarrant .....	JEREMY WILKIN
Varon .....	MICHAEL HALSEY
Maja .....	PIPPA STEEL
Ravella .....	GILLIAN BAILEY
Richie .....	ALAN BUTLER
Arbiter .....	MARGARET JOHN
Dr. Havant .....	PETER WILLIAMS
Alta Morag .....	SUSAN FIELD
Clerk of Court .....	RODNEY FIGARO
Computer Operator .....	NIGEL LAMBERT
Guard .....	GARRY McDERMOTT

EXTRAS:10.11.77.:

TONY POWELL  
LES SHANNON  
MORT JACKSON  
DEREK SOUTHERN  
JOHN JENSEN  
SANDY SINCLAIR  
BARRY SUMMERFORD

11.11.77.:

TONY POWELL  
REG TURNER  
CHRIS HOLMES  
PETER ROY  
DEREK HOLT  
FRANK ARBISMAN  
BARRY HAYES  
ALAN CRISP  
MICHAEL MUNGARVAN  
REG THOMASON  
BERYL NISBETT



BLAKE'S SEVEN

Episode 1: THE WAY BACK  
02247/1522

R E C O R D I N G   O R D E R

N.B.:   TELECINE INSERTS TO BE PLAYED IN DURING  
SET CHANGES

FIRST DAY

CAMERA

PAGE	SHOTS	SCENE/CHARACTER	D/N	CAMS/BOOMS
1-10  (script pages: 35-44)	1-70	6. INT. COURTROOM  BLAKE TARRANT VEN GLYND ALTA MORAG TEL VARON ARBITER CLERK OF COURT 8 GUARDS	D	4A 2A/B A1/2 5A/B 3A 1A  Radio/STAND mics  CAMS 13 & 5 - hide at top of scene.  ANCHOR

RE- SET:            RECORD TELECINE INSERTS (AS MUCH AS POSS.)

11-15  (30A-34)	71-97	5. INT DETENTION ROOM  BLAKE VARON 8 GUARDS	D	1A/B 3A 4A 2A A1 B1. BK during Sc. 1B 4A 2B A1 BK during Sc. 2B 5A (B1 Radio Mic)
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~~RE-SET: XXXX RECORD MORE TELECINE INSERTS XXXX~~      RECORDING BREAK  
RE-SET

16-17  (26-26A)	98-107	3. INT. DETENTION ROOM. BLAKE DR. HAVANT.	D	2B 5A B1 Radio Mic.
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18-22  (4-8)	108- 129	1A. INT BASEMENT AREA  BLAKE RAVELLA RICHIE TARRANT	N	RECORDING BREAK. 1A 3A 4A/B 2A 5A A1 B1 2 F/Rods BK during Sc. 1A 3A.
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RE-SET ARTISTS:



BLAKE'S SEVEN

ep.1. THE WAY BACK

RECORDING ORDER cont'd....

23  (25)	130 - 131	2. INT. BASEMENT AREA  BLAKE 8 GUARDS	<del>N</del> DAWN	1A A1 B1  BK during Sc. 4B A1 B1.
RE-SET ARTISTS				
24-25  (71-72)	132 - 137	16. INT. BASEMENT AREA  MAJA VARON	N	1A 3A 4C A1
RE-SET ARTISTS: COSTUME CHANGE FOR MAJA				
26-27  (52-53)	138	8. <del>BEDROOM</del>  MAJA VARON	N	2X AX

END OF FIRST DAY'S RECORDING



BLAKES SEVEN

ep 1: THE WAY BACK

RECORDING ORDER cont'd...

SECOND DAY'S RECORDING

28-32 (54-58)	139-176	9. INT. COMPUTER ROOM  OPERATOR VARON MAJA	N	4A 5A(Monitor) 2A 1A/B/C 3A  B1 A1. ANCHOR.
RE-SET ARTISTS				
33 (73)	177-183	17. INT COMPUTER ROOM  GUARD plus  <u>INT. BASEMENT AREA</u>  MAJA VARON	N     N	5A (Monitor) 1D(Basement Door) 4A 2A 3B A1
RE-SET RECORD OUTSTANDING TELECINE INSERTS				
34 26	184 185	3. INT. DETENTION ROOM PART. BLAKE  NB SHOTS FOR BUFFER Sc. 4 4A (GLYND'S OFFICE)	D	5(hand Held) K1010 MIC
RECORDING BREAK - STRIKE CELL CEILING				
35-38 (27-30)	186-217	4. INT. OFFICE  VEN GLYND ALTA MORAG CHEL HAVANT TARRANT  plus  <u>INT. DETENTION ROOM</u>  BLAKE (ON CSO SCREEN)	D         D	1A BLAKE'S CELL 5A (Monitor) 4A/B 2A 3A B1 A1    RECORDING BREAK.
39-40 (20A-20B)	218-224	4A INT. OFFICE CHANDLER MORAG	D	1B 4B 2B 3B A1 A1
RE-SET ARTISTS				



BLAKE'S SEVEN

ep.1: THE WAY BACK

RUNNING ORDER cont'd....

41-43 (64-68)	225- 235	11. INT OFFICE  VARON GLYND	D	5B 1B 4B 2B 3B  B2 A2
43-46 (68-69)	236- 245	12. EXT. OFFICE  MAJA VARON  plus  <u>INT. OFFICE</u>  GLYND (and OOV) HAVANT (OOV)  INTERCUTTING BET- WEEN SETS. ORIGINALLY SCS 12, 13, 14.	D	
RE-SET: RECORD ANY OUTSTANDING TELECINE INSERTS				
47-48 (68-69)	246 - 260	14A/ INT. CORRIDOR/ <u>B ROOM</u>  VARON MAJA extras HAVANT (OOV)	D	2A/B 3A 4A 2B  B1/ A2 2
RE-SET				



BLAKE'S SEVEN

Ep.1: THE WAY BACK

49-52 (1-3A)	261- 264	<u>1. STREETS</u>  BLAKE RAVELLA  TARRANT extras	N	2A 1A 3A  B1 A1  <u>RECORDING BREAK</u> 1A
RE-SET				
53-59 (45-51)	265- 291	<u>7. TRANSIT CAGE</u>  BLAKE VILA JENNA 8 extras 4 guards 1 woman	N	1A 2A 3A  A1
60-64 (59-63)	292- 314	<u>10. TRANSIT CAGE</u>  BLAKE MAJA VARON JENNA VILA GUARD extras	N	4A 1A 2A 3A  B1 A1.



BLAKE'S SEVEN

Ep.1: THE WAY BACK

RECORDING ORDER cont'd.....

65 -  (76)	315	<u>15. TRANSIT CAGE</u>  BLAKE VARON MAJA JENNA VILA GUARD extras	N	4A  F/Rod.
STRIKE BARS				
66  (76)	316 - 321	<u>18. TRANSIT CAGE</u>  BLAKE VARON MAJA JENNA VILA GUARD extras	N	1A 2A 3A  A1
BREAK: RE-SET ARTISTS IN "LONDON"				



BLAKE'S SEVEN

Ep.1: THE WAY BACK

RECORDING ORDER cont'd.

67  (77)	322 - 326	<u>19. INT. "LONDON"</u>  BLAKE VILA JENNA guards extras	N	3B 2B 4C 1B  A2 B2
68-69  (79-80)	327 - 333	<u>20. INT. "LONDON"</u>  BLAKE JENNA VILA guards extras	N	3B 2B 4C 1B  A2 B2
70  (82)	334	<u>21. INT. "LONDON"</u>  A/B	N	1B  A2
71  (84)	335 - 336	<u>22. INT. "LONDON"</u>  A/B	N	2B 4C 1B  B2
71-73 (84-86)	337-338 339	CLOSING CREDITS. END OF RECORDING		



"BLAKE'S SEVEN"

'Prologue'

by

Terry Nation

TELECINE 1:

SUPOSE CAM: Opening  
Titles

by

Terry Nation

/Q. CAM, Q BLAKE/

/2A, B1, A1, 1A, 3A/

26i. 3A \_\_\_\_\_ / 1. INT. BASEMENT AREA. NIGHT.  
CS camera  
thro f/g  
when it moves (A DAMP, COLD, GRUBBY  
ZOOM OUT to let AREA OF UNTREATED  
BLAKE IN R. to CONCRETE WALLS, DIMLY  
MCU. LET HIM GO L. LIT.

(1 NEXT)



262.

1A

LOW LS BLAKE  
thro' f/g  
people.

ZOOM OUT with  
him & TRACK  
SLOWLY R.

CRANE UP  
to let  
RAVELLA  
into R. f/g

BLAKE INTO  
M. 2-s  
with her.  
street b/g

/Q. RAVELLA TO LOOK AT WATCH/

WE SEE A SLIGHT  
MOVEMENT IN THE  
SHADOWS AND THEN  
IDENTIFY RAVELLA.

RAVELLA IS AN  
ATTRACTIVE GIRL  
IN HER EARLY  
TWENTIES. SHE  
WEARS THE STANDARD  
UNISEX STYLE  
OVERALLS OF THE  
DOME DWELLERS.  
AN EMBLEM OF THE  
GARMENT ANNOUNCES  
"COMMUNICATIONS  
DIVISION."

RAVELLA IS NERVOUS  
AND IMPATIENT. SHE  
STAYS HIDDEN IN THE  
SHADOWS AND  
PRESSES THE BUTTON  
ON HER WRIST WATCH  
AND READS OFF  
THE TIME.

(2 NEXT)



(ON 1)

THIS IS ROJ BLAKE.  
CLEARLY NOT A  
ROUTINE FUNCTIONARY  
HE WEARS AN  
ENGINEERING DIVISION  
FLASH.

HALFWAY DOWN THE  
STAIRS HE PAUSES)

RAVELLA: Roj.

BLAKE: / <sup>An...</sup> Ravella?

RAVELLA: For Blake.

(SHE MOVES ACROSS  
TO THE STAIRS  
TO MEET BLAKE)

Did you have any trouble?

BLAKE: (COOLLY) No.

RAVELLA: You followed the route I  
gave you?

PAN THEM L .  
LET THEM GO.

BLAKE: Yes. Can we get on with  
it please.

RAVELLA: / <sup>Come on</sup> And eating and drinking?  
Have you managed to do without? /

263. 2A

Across L.  
f/g pier.  
VLS BLAKE/  
RAVELLA

BLAKE: Since you were so insistent I've  
done without food or drink for  
thirty-six hours.

RAVELLA: How do you feel?

BLAKE: Hungry and thirsty, of course.

(1 NEXT)



-3A-

(ON 2)

RAVELLA: Nothing else?

LET THEM GO. R.

BLAKE: Ravella, is this some  
kind of practical joke?

RAVELLA: (FLASH OF ANGER)  
It's no joke.

---

RECORDING BREAK

---

264. 1A /  
LOW LS street.  
HOLD TARRANT  
to MCU  
LET HIM GO.

---

RECORDING BREAK

---

-3A-



- 4 -

/CAM.2 on FULMER PED//1A, A1, 3A, 4A/B, 2A, B1/  
/5A + 2 fishing rods/108. 1A / END SCENE 1: BASEMENT AREA

CS DORRWAY  
RAVELLA/  
BLAKE in L.  
HOLD THEM DOWN  
STAIRS & SEE  
CORRIDOR b/g

TRACK IN TO  
SHOOT THRO  
STAIRS as  
they pass  
landing.

RAVELLA: (FLASH OF ANGER)  
All our food and drink is  
treated with suppressants. Going  
without for a day and a half, they  
should be wearing off.

BLAKE: Not that again.

109. 3A /

MS RICHIE  
HOLD him to  
M. 3-s with  
BLAKE & RAVELLA

(THERE ARE  
FOOTSTEPS ON THE  
STAIRS AND  
RAVELLA PULLS  
BLAKE BACK INTO  
THE SHADOWS.

DAL RICHIE  
HURRIES DOWN.  
HE IS IN HIS  
EARLY TWENTIES.  
HIS DEPARTMENT  
IS HYDROPONICS.  
(SOIL-LESS CULTURE)

RAVELLA: Dal.

(SMILING DAL HURRIES  
ACROSS TO HER)

Dal Richie ... Roj Blake.

(THE TWO MEN  
NOD.

RICHIE'S ATTITUDE  
SUGGESTS SOMETHING  
OF RESPECT, AS  
THOUGH MEETING  
A CELEBRITY)

(1 NEXT)

- 4 -



- 5 -

(on 3)

FROM HEAD OF  
3-s  
SLOW ZOOM  
(count 10)  
into CU BLAKE

RICHIE: I've been looking forward  
to meeting you ... I hear your  
family settled in the outer planets..

BLAKE: A brother and sister. On  
Ziegler Five.

RICHIE: You hear from them much?

BLAKE: I get vistapes a  
couple of times a year. Look  
what is this? I was told you  
had some news about them.

(ONE NEXT)

(Onto page 6)

- 5 -



110. 1A  
 HIGH 3-s thro'  
 stairs.  
 PAN THEM up  
 corridor.

RICHIE: No. Not me./ The man  
 we're going to meet. He specially  
 asked us to contact you so he could  
 tell you in person. He was on  
 Ziegler Five a few months ago.

BLAKE: So where is he now?

111. 4A/B (PANNED L)  
 Let them in L.  
 to M.3-s  
 PAN THEM R.  
 and TRACK to  
 POS.B. behind  
 them.  
 HOLD THEM  
 TO DOORARCH

RAVELLA: Waiting for us. Outside./

BLAKE: (DISTURBED) Outside?

RICHIE: Don't worry. It's not all  
 that bad. The air is fresh so it  
 smells different.

BLAKE: You realise that going  
 outside is a category four crime.

RICHIE: We do know the law.

112. 5A  
 CU RICHIE

RAVELLA: Yes, so whatever you see  
 tonight, you keep silent about./

113. 2A  
 CU BLAKE

RICHIE: (CHALLENGING) Well, are you  
 coming?/

(BLAKE HESITATES)

114. 5A  
 CLOSE SHOT  
 RICHIE  
 LET HIM GO

BLAKE: Let's get on with  
 it/



(ON 5)

115. 2A \_\_\_\_\_ / (RICHIE LEADS THE  
CS box & machine WAY ACROSS TO THE  
PAN UP TO BLAKE DOOR.  
1. TAKES OFF DISC  
2. OPENS BOX &  
TAKES OUT THINGY  
3. ATTACHES WIRES

116. 5A \_\_\_\_\_ BLAKE: What are you doing? /  
MCU RICHIE &  
wall plate  
RICHIE: Picking the lock.

117. 4B \_\_\_\_\_ (RAVELLA TURNS /  
M.3--s SHARPLY  
HOLD RAVELLA CROSSES TO CAM.  
to f/g FOLLOWED BY BLAKE)  
& BLAKE to BLAKE: What is it?  
Close M. 2-s.

(SHE MOVES SILENTLY  
TO THE BOTTOM OF  
THE STAIRS AND GAZES  
UP. AFTER A MOMENT  
SHE SEEMS  
SATISFIED AND  
RETURNS)

118. 2A \_\_\_\_\_ RAVELLA: Nothing. /  
CS BOX  
PAN UP WITH RICHIE  
& HOLD HIM TO DOOR (RICHIE COMPLETES  
PAN HIM L. HIS WORK)

RICHIE: Now just one more thing...

119. 5A \_\_\_\_\_ / (HE POCKETS THE DEVICE  
AND TAKES OUT TWO  
CS light. TINY MAGNETIC CUBES.  
Mirror is placed HE ATTACHES ONE TO  
over it. THE WALL AT EITHER  
SIDE OF THE DOOR,  
EXPLAINING AS HE WORKS)

120. 2A \_\_\_\_\_ If you open a door it registers on the  
MS BLAKE computer. / (Cont...)  
(2 N  
(5 NEXT)



121. 5A MS RICHIE RICHIE: (cont) These are circuit integrators./ Now you could steal this entire section of wall and the machine would cheerfully ignore you. (HE FINISHES) Ready?/
122. 4B M.CLOSE 2-s RAVELLA/BLAKE Now look --
123. 2A CS RICHIE'S MACHINE RAVELLA: If you report anything to the authorities you'll find yourself implicated more deeply than you can imagine./
124. 4B /Q. DOOR/ /  
CS door (1. TURN HANDLE  
IT OPENS 2. DOOR OPENS  
3. ISSUE TORCHES  
4. COLLECT BOX  
& EXIT)
125. 2A M.3-s RICHIE/BLAKE/RAVELLA /  
HOLD THEM EXIT R.

---

RECORDING BREAK: RE-SET ARTISTS. REPRISÉ SCENE ACTION FROM  
TOP OF PAGE SEVEN BUT ON FOLLOWING SHOTS.

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TELECINE 2:

Ext. Section Of Scrub.  
Night.

It is harsh, rough  
country.

BLAKE, RAVELLA and  
RICHIE move cautiously.

P.O.V. Model Dome.

The THREE are  
silhouetted against  
the vast bulk of the  
dome that covers the  
city. RICHIE halts  
them.

RICHIE moves off.  
RAVELLA moves across  
to where a trickle of  
water runs down into  
a stream. She cups  
her hands and drinks.  
BLAKE watches.

BLAKE scoops some into  
his mouth. He makes  
a wry face. RAVELLA  
grins.

RAVELLA: Try some.

BLAKE: *hmm-----*

RAVELLA: It's natural water. The  
stuff we get's been recycled a  
thousand times. And it's dosed with  
suppressants...

RICHIE: I'll check ahead, watch for my signal.

RAVELLA: O.K.

BLAKE: Which improves the flavour if  
nothing else.

RAVELLA: Doesn't it bother you that  
you spend your life in a state of drug  
induced tranquillity?



- 10 -

BLAKE: We got to go across that?

RAVELLA: Yes.

BLAKE: (DISBELIEVINGLY) Why should the Administration try to drug us?

RAVELLA: To keep control.

the patient is  
towards the end.

RAVELLA: They've been stepping up the suppressants, because the number of dissidents is growing.†

BLAKE: Shall I take that?

RAVELLA: They've seen what's happening and we want to stop it.

BLAKE: Stop what?

RAVELLA: Don't you know?

RAVELLA: Don't you remember anything about the treatments they gave you?

BLAKE: I've had no treatments.



- 11 -

RAVELLA: (AWED) I thought there'd be something left ... some trace of memory ...

BLAKE is genuinely puzzled.

BLAKE: What about my memory?

RAVELLA looks away from BLAKE into the darkness. We see a lamp flash. A brief signal.

RAVELLA: There's the signal

She leads the way and we watch them vanish into the darkness. We HOLD on this position and see the WATCHER glide into SHOT. We can identify him only by the distinctive features that we saw in the earlier scene.

CUT:

TUNNEL  
Int. Cave. Night.

A large cavern, lit by portable lanterns whose light creates deep areas of shadow.

Of the fifteen or so MEN and WOMEN in the cave



BLAKE: (SUDDEN REALISATION)  
They're outsiders.

RICHIE: Quite a few of them are  
working for our cause now.

BLAKE: It's *illegal* to have  
contact with anyone who lives  
outside the city.

RICHIE: Right. But then, this whole  
meeting is *illegal*.

BLAKE: I'm leaving. I want nothing  
to do with this. You told me I was  
going to meet a man who had some news  
about my family. I'm going back.

RICHIE: Hold on. You've got to hear  
Foster.

BLAKE: I don't want to hear Foster  
I should report everything I've seen  
to the administration.

RAVELLA: You can't do that.

BLAKE: Why not?

RICHIE: We've left documents in the  
city. With your signature on them.  
Forged of course, but convincing  
enough to implicate you in everything  
RAVELLA: we've been doing. Don't have any  
doubts. One word in the wrong place  
can make you look as guilty as any  
RICHIE: of us. And looking guilty is all it  
takes.



FOSTER is forty.  
His hair is totally  
white. His clothes  
are those of an  
experienced space  
traveller.

FOSTER sees BLAKE  
enter and greets  
him with the warmth  
and enthusiasm  
of an old friend.

FOSTER: Roj. It's good to see you.  
It's been a long time... Bran Foster..

They shake hands.  
BLAKE evidently  
has no memory of  
meeting the man  
before.

BLAKE: Nice to see you.

FOSTER: Stupid  
of me. You won't remember.  
*You've had the treatment*

BLAKE: Will  
somebody tell me what this is about?  
I've had no treatments and my memory  
is fine. Now what is going on?



Behind our  
PRINCIPALS we see  
TARRANT, RAVELLA  
& RICHIE  
FOSTER notices and  
reacts.

He moves away to  
greet TARRANT with  
a warm handshake,  
as a GROUP of  
OUTSIDERS pass.

He greets RAVELLA  
and RICHIE

I know  
FOSTER: I know. It's difficult  
for you. It's just as difficult for  
those of us who knew you before.  
The important thing is that you are  
here.

TARRANT: (BACKGROUND) Had trouble  
getting out of the City. The route  
was closed. For a while I thought  
we'd been infiltrated

FOSTER: Dev Tarrant is here.  
Dev! You remember Roy Blake

TARRANT: Yes, - we met before.

FOSTER: I'm trying to persuade Roy  
to join us.

TARRANT: Oh yes - - - -



FOSTER: Now I want you to  
listen to what I have to tell you.  
After that you can do whatever you  
want.

BLAKE: Alright ... Now what is it you  
know about my family?

FOSTER: I'll come to that. There are  
some other things you should know first.

BLAKE: Forget the other things! Just  
what do you know!

FOSTER: They're dead! Your brother  
and sister, are both dead.  
I'm sorry ----- I didn't intend you  
to hear it like that.



TELECINE 2: (cont)

FOSTER: They were executed four years ago. Just after your trial.

BLAKE: ~~Executed!~~ No that's not true. I hear from them regularly. I had a vis-tape only a month ago.

FOSTER: Those tapes are fakes!! Part of the treatment to keep your memory suppressed. This isn't going to be easy for you. I have to tell you things about yourself of which you have no memory ... will you hear me out?

BLAKE presses his fingers to his temples.

BLAKE: Go on.

FOSTER leads the unresisting BLAKE a little closer to the mouth of the cave and away from the attention of the OTHERS.

FOSTER: Four years ago there was a good deal of discontent with the administration. There were many activist groups, but the only one that really meant anything was led by -- Roy Blake.

BLAKE stares at him disbelievingly.

WE START TO GO SLOWLY IN to a huge CLOSE-UP on BLAKE'S face.

FOSTER: You and I worked together. We were outlawed and hunted, but we had supporters and we were making progress. (cont ....)



- 17 -

FOSTER: (cont) Then someone betrayed us. I still don't know who. You were captured, so were most of our followers ...

We are VERY CLOSE on BLAKE'S staring eyes now.

SUPOSE CAM:

Int. Limbo Setting.

Almost subliminal flashes on BLAKE'S face showing him being beaten to the ground the picture is distorted and nightmarish.

FOSTER: (V.O.) They could have killed you, but that would have given the cause a martyr. So, Instead, they put you into intensive Therapy ...

SUPOSE CAM:

CLOSE ON BLAKE strapped to an incline board.

He writhes under the treatment.

FOSTER: (V.O.) They erased areas of your mind. They implanted new ideas. They literally took your mind to pieces and rebuilt it. . . . . They, when they'd finished they put you up and you confessed.

Int. TOWNES. Night.

STILL ON BLAKE'S face in BIG CLOSE-UP. The SHOT WIDENS as FOSTER continues.

- 17 -



FOSTER: You said you'd been misguided. You appealed to everyone to support the administration to hound out the traitors. On they did a good job on you. You were very convincing. And then they took you back and erased even that.

BLAKE: What happened to the others?

FOSTER: In their benevolence the Federation allowed them to emigrate to the outer worlds. Like your family ... they were executed on arrival.

BLAKE: Why are you telling me this now?

FOSTER: Because we are preparing to move again + if it were known you were with us we'd get more support. How do you feel? Will you help us again?

BLAKE: I don't know. I'm not even sure I believe you.

FOSTER: It's all true.

BLAKE: I have to think.

FOSTER: Of course. We'll talk after the meeting.

BLAKE: Mmm...

FOSTER moves away and  
BLAKE moves out of the  
cave.

FAVOUR FOSTER as he is  
joined by RAVELLA, RICHIE  
and TARRANT.

TARRANT: What do you think?



- 19 -

*I don't know*

FOSTER: (SHRUGS) / There's not much left of the man I knew. We'll see ...

FOSTER calls to the PEOPLE in the cave.

*Right!*  
FOSTER: / Let's get started.

The GROUPS gather round him.

TARRANT: *Right everybody. Were starting the meeting now. Would you come over here and make a group.*

CUT:

BLAKE wanders aimlessly *along hallway* INTO SHOT, tormented by what he cannot remember.

There is a slight scuffling sound. Alerted by the sound, BLAKE stays very still, listening. The sound is repeated.

Quietly, BLAKE shifts position so that he is hidden. TWO UNIFORMED MEN glide into SIGHT *in patrol vehicle* and halt near where BLAKE is hiding. Their wear are identified as "Security Division" and are armed. They remain unaware of BLAKE.

The SECURITY GUARD LEADER has a throat communicator. He touches it and speaks softly.

He listens for a moment.

- 19 -



The TWO MEN stand like statues.

BLAKE, pinned down, looks toward the cave.

CUT:

Int. Cave. Night.

FOSTER is talking to the GROUP who sit and stand around him. His voice is quiet and authoritative.

FOSTER: Thank you for turning up. We all know the risks we are running by being here, so I'll be as brief as possible. You've probably heard that

the Settlers in the outer worlds are rightly demanding greater autonomy. <sup>If we can help to</sup> unify their voices the Administration will have to listen. The security forces are already overstretched. If we step up our campaign of civil disobedience here on Earth they'll have to concentrate their forces here. That will give the outer worlds much more freedom of action. Now we must aim to have at least one world declare its independence within the next two years.

CUTAWAY TO BLAKE  
AND GUARDS.

There is a general murmur of approval.

CUT:



SECURITY MEN  
are still in position.

BLAKE tries to move  
slowly and cautiously.  
He makes the slightest  
sound.

ONE of the GUARDS turns.  
BLAKE freezes.

The GUARD, raising his  
gun begins to move  
towards BLAKE.

BLAKE presses deeper  
into cover as the  
GUARD moves in closer.  
At the last moment  
the OTHER GUARD speaks.

The GUARD moves back  
to join his COLLEAGUE.  
They both stare into  
the darkness.

Off in the blackness we  
see a flashlight signal.  
The GUARD LEADER touches  
his throat communicator.

GUARD LEADER:

*Unit 3 move in.*

The TWO GUARDS creep  
away and BLAKE comes out  
of hiding. He is at a  
loss what to do. He  
suggests that he is going  
to wash his hands of the  
whole matter and starts  
to move off, in the opposite  
direction to that taken  
by the Guards. Then,  
conscience troubled, he  
halts, considers, becomes  
decisive and goes in a  
direction toward the cave.

CUT:



- 22 -

Int. Cave. Night.

FOSTER: Now I think you all know my old friend Dew Tarrant. Dew will give you details of how we can all help.

TARRANT: We've got to cause as much disruption as possible in the food manufacturing divisions. There's nothing more effective than ration cuts to cause unrest ... I've worked out methods by which this disruption can be implemented ...

He glances off toward the cave entrance and reacts. Slowly the OTHERS in the cave become aware that something is wrong and they follow his gaze.

We take their V.P. to show the cave quietly filling with GUARDS. All armed and pointing their weapons toward the GROUP.

The GROUP have no possible defence. FOSTER starts towards the GUARDS, his arms half raised in surrender. He speaks to the GROUP.

FOSTER: Do not attempt to resist arrest. No matter what <sup>the</sup> provocation we must not resort to violence.

He faces the GUARD LEADER.

FOSTER: We claim our rights as citizens and demand <sup>to</sup> be treated as civil prisoners.

There is a pause, then, showing no emotion whatever, the GUARD LEADER fires a blast at FOSTER. He falls.

- 22 -



THE GROUP START IN  
TO PANIC.

THE GUARDS SHOOT  
THEM DOWN.



TELECINE 2(cont)

BLAKE is transfixed with horror.

Light

Int. Cave. Dawn.

Only one of the lanterns  
is now alight. The deep  
shadows hide the details  
of the massacre.

BLAKE comes INTO SHOT.  
He is sickened by the  
sight.



- 25 -

1A, A1, 4B, B1 / 8 GUARDS130. 1A (5°) / 2. INT. BASEMENT AREA. DAWN.CS door  
BLAKE IN(THE BASEMENT IS  
DESERTED.)ZOOM OUT FAST  
to 50°THE DOOR IS OPENED  
FROM THE OUTSIDE.LET 4 GUARDS  
INTO f/g/Q LIGHTS4 into MID-  
GROUND

BLAKE ENTERS CAUTIOUSLY.

HE CLOSES THE DOOR  
AND REMOVES THE  
CIRCUIT INTEGRATORS  
(FROM SCENE 1)RECORDING BREAK/4 to POS.B/  
GUARDS TO POS.2/BLAKE MOVES TOWARDS  
THE STAIRCASE. HE  
HAS CLIMBED ONLY A  
FEW STEPS WHEN THE  
WHOLE PLACE IS  
SUDDENLY FILLED  
WITH BLINDING LIGHT.131. 4B /MS BLAKE  
6 GUARDS in  
from b/g  
2 into f/gTHERE ARE ARMED  
GUARDS ON THE  
STAIRS AND BELOW.Go to CS BLAKE'S L.EYE  
LET HIM GO &  
HOLD GUARD to  
CUBLAKE MAKES A  
GESTURE OF SURRENDER)RECORDING BREAK: RE-SET ARTISTS

- 25 -



/2B, 5A B1 radio mic/

98. 5A / 3. INT. DETENTION ROOM, DAY  
CU HAVANT THRO'  
hars.

(BLAKE SITS ON THE EDGE  
OF THE BED STRUGGLING  
WITH HIS MEMOY  
DR. HAVANT SITS IN CHAIR)

99. MIX  
2B HAVANT: You're obviously suffering  
CU BLAKE from a severe emtional disturbance.  
We must try to unravel this fantasy.. /

BLAKE: It's not a fantasy!

HAVANT: (SINCERELY) Of course  
it isn't.

100. MIX  
5A BLAKE: Do You believe me? /  
CU HAVANT

101. MIX  
2B HAVANT: (GENTLY) To you it isn't  
CU BLAKE a fantasy. /

(INSERT IN EDITING TELECINE 2A: REPRISE)

BLAKE: Get out! Leave  
me alone.

102. MIX  
5A HAVANT: Reality is a dangerous  
CU HAVANT concept. Each of us interprets  
it in a slightly different way. /  
Every sense impression is filtered  
MIX by the brain and altered - sometimes  
103. 2B just a little, sometimes completely /  
CU BLAKE to fit our individual model of what  
the world is about. /  
S/I If that model should be challenged...  
104. 5A  
CU HAVANT.



(ON 2 & 5)

BLAKE: (ANGRILY - A LITTLE  
DESPERATE) I'm not insane!  
I am not insane. I am not ....

HAVANT: No, no. Put that thought  
completely out of your mind.  
You've had a shock./

/TAKE OUT CAM.5/

MIX  
105. 5A  
CU HAVANT

BLAKE: Yes. /

HAVANT: We must work  
together to uncover what  
that shock was. I'm going to  
prescribe a mild sedative./

MIX  
106. 2B  
CU BLAKE

BLAKE: No drugs!

HAVANT: - a mild sedative, to  
help you sleep. You must rest.

BLAKE: No. drugs.

MIX  
107. 5A  
CU HAVANT

HAVANT: Alright. No drugs./  
Try not to think anymore.  
Don't worry. We'll get it  
sorted out.

(HAVANT EXITS)

---

RECORDING BREAK

---



- 27 -

/CAM. 1 to be fed to MONITOR//1A CELL, 5A MONITOR/  
/4A/B, A1, 2A, 3A, B1/

186. 1A 4. INT. OFFICE. DAY.  
HIGH SHOT  
BLAKE IN CELL
187. 5A  
MONITOR OUTPUT  
Cam. 1's shot  
framed for CAM.  
4's shot
188. 4A 50°  
VLS ROOM
- (OPEN ON A SCANNER  
SCREEN THAT SHOWS  
BLAKE HUDDLED IN  
HIS CELL ( AS THOUGH  
FROM THE HIGH WALL  
LENS)
- WE WIDEN TO SHOW  
VEN GLYND LOOKING  
AT THE SCREEN. HE IS  
FIFTY, SLEEK AND  
WELL GROOMED. HIS  
UNIFORM IDENTIFIES HIM  
AS A MEMBER OF THE  
"JUSTICE DEPARTMENT".
- HE TURNS AWAY FROM  
THE SCREEN AND WE  
SEE THE REST OF THE  
OFFICE. ITS GOOD  
FURNISHING SUGGESTS  
IT BELONGS TO A MAN  
OF STATUS. THERE  
ARE TWO DOORS.
- SEATED ON THE OTHER  
SIDE OF THE DESK  
ARE ALTA MORAG AND  
CHEL HAVANT. SHE  
IS A VERY ATTRACTIVE  
THIRTY YEAR OLD,  
HE IS A MAN IN HIS  
FORTIES)

GYLND: Can he break through the  
memory blocks Doctor Havant?

(CAM. 3 NEXT)

- 27 -



189. 3A MS HAVANT HAVANT: It's unlikely. We don't eradicate memory of course, merely make it inaccessible. But in the normal, healthy mind the barriers are impenetrable. Should he suffer anything like a nervous breakdown where all the mental circuitary malfunctions as it were, then he might just possibly find a route into his past.

190. 4A O/L  
4A MLS GLYND + CSO SCREEN

191. 1A High shot A/B

192. 5A MONITOR OUTPUT. But tighter. GLYND: Mmm.... That might just possibly prove something of a problem.

193. 3A MCU HAVANT HAVANT: Can he not be eliminated?

194. 2A MCU MORAG MORAG: No. He's a symbol of opposition to the administration.

195. 3A MCU. HAVANT HAVANT: So?

196. 4A O/L  
4A MLS GLYND A/B GLYND: We've done cross-sectional psych readings. They show a high percentage of people particularly the younger ones, believe that Blake's trial was a show piece and that his statements were rigged.

197. 1A High shot A/B

198. 5A Monitor output A/B

199. 2A M.2-s HAVANT/MORAG HOLD RISE LET HIM GO MORAG: His death could be used by the dissidents. They need a hero, and alive or dead, Blake could be it.

200. 4A O/L  
4A MLS GLYND + CSO screen let HAVANT in to 2-s HAVANT: Difficult/... (CASUALLY THOUGHTFUL) I suppose my department could infect him. Some rapidly terminal disease ... Would his natural death help?

201. 5A Monitor o/put

202. 1A High shot GLYND: I don't think so.

203. 3A MS MORAG



(ON 3)

MORAG: What we need is something to discredit him. If he could be deported to Cygnus Alpha ...

(MORAG PAUSES AND THEN AS AN IDEA FORMS SHE BEGINS TO SMILE)

204. 4A Doctor/ am I right in thinking that  
MCU HAVANT you can create experiences/ implant  
205. 3A them into a subject who will then  
MCU MORAG believe they really happened?

206. 4A HAVANT: Of course/ In fact,  
MCU HAVAN T creating an illusion of reality is  
207. 3A quite simple/  
CU MORAG

MORAG: Good. Then I think we can totally destroy Blake's credibility and get him sentenced. But/I'd like to do a feasibility check?  
208. 2A  
MCU GLYND

209. 3A (GLYND NODS. /  
MS MORAG  
HOLD HER RISE SHE RISES)  
& PAN HER R.

Doctor  
Would you come with me,  
please

HAVANT: (RISING) As you wish.

210. 0/L  
4A MORAG: Oh, I shall report back/  
LS GLYND +  
SCREEN

211. 5A GLYND: I want to bring charges  
monitor out/ seen, Morag.  
put

212. 1A High shot

213. 3A MS MORAG  
HOLD HER  
EXIT.

(2 NEXT)



(ON 3)

- 30 -

214. 2A (MORAG AND HAVANT  
EXIT.)  
MS GLYND  
PAN HIM L.  
& HOLD SIT. GLYND WAITS, THEN  
CROSSES TO THE  
OTHER DOOR, OPENS  
IT AND MOVES AWAY.  
WE TAKE AN ANGLE  
THAT WILL CONCEAL  
THE IDENTITY OF  
THE MAN WHO ENTERS)

215. 0/L  
4A LS screen  
GLYND L.  
u/s pier R.  
TARRANT in R. GLYND: You heard?

214. 5A monitor out-  
put reframed  
for 4's shot

215. 1A High shot

216. 3A TARRANT: I heard./  
CU GLYND  
/4 to B FAST/

217. 4B GLYND: Satisfied?  
CU TARRANT TARRANT: Not yet. He can  
identify me/ My whole operation is  
at risk. I'll be satisfied when that  
risk is eliminated.

(WE ANGLE BACK TO  
THE SCANNER SCREEN  
THAT SHOWS BLAKE  
SITTING, HEAD  
IN HANDS)

RECORDING BREAK

RE SET ARTISTS



30A

4/26-

/5 hand held//CEILING PIECE ON/184. 5 W/A LENS /3. INT. DETENTION ROOM. DAY.FADE UP  
FROM WHITE.HOLD HEAD OF  
SHOT FOR MIXTRACK IN TO  
CS BLAKE  
AS HE TURNS &  
SITS.PAN OFF HIM &  
UP TO CEILING.ZOOM INTO  
C.S. LENS.HOLD FOR MIX  
(to be done in  
editing)(A TINY ROOM, WHITE  
WALLED. WINDOW-LESS  
AND FEATURE-LESS.  
THERE IS A CHAIR  
AND A BED. THE  
DOOR IS HARDLY  
DISTINGUISHABLE  
FROM THE WALLS.BLAKE SITS, STRUGGLING  
WITH HIS MEMORY)BLAKE: I can't remember ... I can't  
remember.(WE PAN UP TO A  
WIDE ANGLE LENS  
INSET IN THE WALL.  
MOVE TO A SCREEN-  
FILLING CLOSE UP  
OF IT)185. 5 \_\_\_\_\_/  
A/B  
but reverse action

(for insert into page 21)

RECORDING BREAKTAKE OFF CEILING



/1B, 4B, 2B, 3B/

218. 1B MLS DOORS /4A. INT. OFFICE. DAY  
they open to  
reveal GLYND (GLYND & MORAG ARE  
VARON IN R. WAITING. VARON ENTERS)  
LET THEM GO  
GLYND: Varon, come in.
219. 2B M.2-s at door. VARON: Thank you. /  
PAN VARON R. / Do sit down  
to MORAG. GLYND: / You know Morag don't you?  
HOLD HER.  
VARON: Yes. Morag.
220. 4B MS VARON MORAG: Varon. /  
LET GLYND  
sit in L.  
of frame. GLYND: I have a defense assignment  
for you. Not a very pleasant  
assignment I'm afraid.  
VARON: No.
221. 3B MCU MORAG GLYND: Morag/is prosecuting.

(4 NEXT)



(ON 3)

222. 4B MCU VARON MORAG: The evidence is indisputable.  
If I were you I should  
concentrate on mitigation./  
the
223. 3B MCU MORAG. VARON: Mmmmmmmmm..../
224. 2B Close M.2-s MORAG: Mmmm, yes./  
GLYND/VARON  
TRACK TO  
CS GLYND  
GLYND: Varon. I am aware that  
I don't need to say this to you  
of all people.... but I will  
say it because I feel so very strongly  
about this case. I want you to  
do everything in your power to  
help the man. Our first  
concern must be to see that he  
has justice.....

---

RECORDING BREAK: RE-SET ARTISTS

---



/1A/B, A1, 3A, 4A,/  
/2A/B, 5A, B1/

/8GUARDS, 1 CIVILIAN/

71. 1A / 5. INT. THE DETENTION ROOM, DAY

LS down side  
of cells..  
2 GUARDS x f/g  
VARON ENTERS b/g  
TRACK TO POS.B.  
with him.  
to M.2-s with  
seated guard.

(VARON ENTERS  
CROSSES TO GUARD,  
HANDS OVER CARD.

PAUSE.

GUARD PRESSES  
BUTTONS.)

72. 3A /

MS GUARD &  
paper.

73. 1B /

CS COMPUTER BUTTONS

74. 2A (LOCKED OFF) /

LS thro bars of  
Blake's cell.  
hold 20 seconds

---

RECORDING BREAK: STRIKE FLAT & RESET POS.2

---

75. 2A /

A/B with cell &  
BLAKE b/g  
after 15 seconds  
GUARD into r f/g

VARON TAKES BACK  
CARD. GOES TO  
CELL & SITS.

/Q GUARD/

76. 1B /

M-2s GUARD/VARON  
Blake's cell b/g  
LET VARON GO

77. 4A (OVER ROSTRUM) /

BLAKE'S CELL  
VARON crosses frame  
and sits.

---

RECORDING BREAK: STRIKE PIER A: SET 2nd BACKING FLAT  
2 to pos B 5 to pos A  
1 to pos A 3 to hide behind pier

---



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/NOTE: 5 to work  
outside of screen/

78. 5A MS table.  
VARON in & sits (BLAKE ON BUNK.  
VARON ENTERS  
SITS & OPENS  
CASE ETC.)
79. 2B M.deep 2-s  
VARON/BLAKE BLAKE STARES AT  
HIS VISITOR, NOT  
KNOWING HIM.  
  
VARON IS A YOUNG,  
ENTHUSIASTIC ADVOCATE)
80. 5A MCU VARON VARON: I'm Tel Varon.  
Justice department. I've been assigned  
to defend you.
81. 2B MCU BLAKE BLAKE: I don't need a defence./ I'm  
going to plead guilty.  
  
VARON: (DISAPPOINTED) Come now.  
Certainly the evidence against you is  
strong.
82. 5A MCU VARON BLAKE: (INTERJECTING) I just want  
to make a statement in open court.  
I want those responsible for the  
massacre/brought to trial.
83. 2B MCU, BLAKE VARON: (PUZZLED) I'm sorry?/  
  
BLAKE: There can be no justification  
for deliberate murder.

(5 NEXT)

- 31 -



(ON 2)

(VARON HAS LISTENED  
TO HIS WITH  
GROWING BEWILDERMENT)

84. 5A VARON: There's nothing in the  
charges about murder. / There are a  
number of other counts ... Assault  
on a minor ...  
MS VARON + papers  
... Attempting to corrupt  
85. 2B minors and / ... moral deviation  
MLS BLAKE/VARON  
HOLD BLAKE f/g  
VARON rises &  
crosses L. (BLAKE SNATCHES THE  
PAPER FROM HIM)

When they settle  
ZOOM TO CU BLAKE  
& paper

BLAKE: Let me see that ...

(AS HE READS HE  
GROWS MORE HORRIFIED)

All involving children ... None of  
this is true!

(VARON NODS KNOWINGLY)

VARON: Of course not. That's  
why you surprised me when you said  
you'd plead guilty.

86. 5A BLAKE: <sup>Well yes, but</sup> Not to this! / Not to these  
CU VARON charges!

87. 2B VARON: They are the only ones that  
have been brought against you. And,  
I must tell you frankly the evidence  
against you is very damaging. /  
M. deep 2-s

(5 NEXT)



(ON 2)

- 33 -

PAN BLAKE U/S

BLAKE: <sup>well</sup> If there is evidence,  
it's been faked.

88. 5A  
MCU VARON

VARON: I have had the opportunity  
of talking to the children/ that  
is the prosecution witnesses, and  
they do seem very certain of their  
facts ...

(BLAKE BEGINS TO  
UNDERSTAND HOW HE  
HAS BEEN SET UP)

89. 2B  
MCU BLAKE  
HOLD HIS SIT

BLAKE: <sup>OK</sup> Yes/ Yes, <sup>yes</sup> Their  
briefing will have been perfect./

90. 5A  
MS VARON.  
PAN him L. to  
sit.

VARON: If I may, I'd like to  
outline how I think we should conduct  
your case ...

BLAKE: They've set me up  
beautifully.

91. 5A  
CU VARON

VARON: There is a possible approach.  
If we could cite your record. Your  
breakdown after your involvement/ with  
those illegal political groups,

92. 2B  
CU BLAKE

The  
remorse that you felt. The guilt  
you carried has placed you under an  
enormous strain. We can submit that  
these assaults/... these aberrations ...  
were carried out whilst you were  
mentally unbalanced ...

BLAKE: (QUIET, BUT ANGRY) I'll  
offer no defense, but I will plead  
not guilty.

(5 NEXT)



(ON 2)

- 34 -

PAN BLAKE

93. 5A \_\_\_\_\_ VARON: These are grave charges./  
CU VARON Without extenuating circumstances
94. 2B \_\_\_\_\_ you might face deportation./ A mental  
across f/g institution would be better than  
VARON spending the rest of your life on  
LOW MS BLAKE Cygnus Alpha.
- HOLD HIM FWD (BLAKE CROSSES TO WINDOW)
- BLAKE: I will offer no defence.  
Right?!

(VARON NODS RELUCTANTLY,  
CROSSES TO THE DOOR  
AND RAPS ON IT)

VARON: Won't you reconsider?

- SLOW TRACK TO  
BCU. LET HIM GO.
95. 5A \_\_\_\_\_ BLAKE: Even if you could prove  
MS BLAKE me innocent, the charges  
PAN HIM R. TO SIT have been made./  
AND CMS. I've got to hand it to  
("AFTER SHOUT") them. You've done a brilliant job.
- PAN OFF L. TO  
CS VARON (THE CELL DOOR  
OPENS.)
96. 2B \_\_\_\_\_ VARON SHRUGS AND  
MS VARON. EXITS.  
BLAKE b/g  
LET VARON GO  
ZOOM TO CU BLAKE
- THE DOOR CLOSES.  
BLAKE PACES IN  
THE TINY SPACE.  
HE HALTS BENEATH  
THE OBSERVATION LENS,  
STARES MALEVOLENTLY,  
THEN IN A FIT OF  
RAGE HE HITS AT  
LENS)
97. 5A \_\_\_\_\_ (LENS)
- LS LENS. ZOOM  
IN TO CS.

RECORDING BREAK

ONTO SCENE 3 DETENTION  
ROOM

- 34 -



1 at hide, 3 at hide/  
75 at hide (out of 2's shot/

4A, 2A/B A1/2, 5A/B, 3A 1A/  
? RADIO /STAND MICS/

1. 2A /  
 across f/g  
 desk & ball  
 VLS court

VARON CROSSES

MORAG/GLYND/  
 CLERK in shot

6. INT. COURT ROOM. DAY.

(A COMPUTER STANDS  
 AT ONE SIDE OF  
 A VERY MODERN,  
 WINDOWLESS ROOM.

THERE IS A  
 DESK AT WHICH THE  
 'ARBITER' WILL  
 SIT.

A SLIGHTLY  
 RAISED DAIS ON  
 WHICH THE ACCUSED  
 WILL STAND.

2. 4A /  
 CS front of  
 cell & 2 gaurds

BLAKE centre

VARON enters shot

ALL THE PROCEEDINGS  
 ARE CONDUCTED WITH A  
 CERTAIN AMOUNT OF  
 FORMALITY AND DIGNITY.

VEN GLYND TALKS  
 QUIETLY TO ALTA  
 MORAG.

SHE WEARS A BROAD  
 BAND AROUND HER NECK  
 TO DISTINGUISH HER  
 AS A MEMBER OF THE  
 LEGAL TEAM.

RECORDING BREAK

5 to ps A  
2 to ps B  
1 to ps A  
3 to ps A

A LITTLE DISTANCE  
 FROM THEM IS TEL  
 VARON. HE TOO  
 WEARS A BAND AROUND  
 HIS NECK.

THERE IS A CLERK OF  
 THE COURT ARRANGING  
 PAPERS ON THE DESK.



CAMS 2 & 5 use/  
NORMAL LENS/

3. 2B /  
LS court between  
guards.  
VARON into MS
- BLAKE APPEARS  
ACCOMPANIED BY  
GUARDS.  
  
HE IS TAKEN  
TO JOIN TEL  
VARON)
4. 5A /  
deep 3-s VARON/  
BLAKE - GUARD  
in MCU f/g
- VARON: Good morning.
- BLAKE: I've had a chance to think  
things through. It's vital that I  
have the opportunity to make that  
statement to the open court.
- VARON: That's up to the Arbiter. It's  
not usual.
5. 2B /  
MCU VARON
- BLAKE: Look, there's no way I can  
prove my innocence is there? /
- VARON: (REPROACHFULLY) You've  
given me no chance to try.
- BLAKE: Is there?
6. 5A /  
CU BLAKE
- VARON: (RELUCTANTLY) It is  
doubtful.
- BLAKE: I am innocent.
7. 2B /  
CU VARON
- VARON: I have spoken to the  
children. / Their statements were  
all verified by lie detector. That  
puts them beyond dispute. /
8. 5A /  
MLS BLAKE- GUARD  
edge of frame R.  
VARON SITS into  
2-s
- BLAKE: The Administration has  
gone to enormous trouble. They've  
even put themselves at risk. (cont...)



9. 2B  
Close M.2-s  
fav. VARONZ.

BLAKE: There <sup>there</sup> must be a number of people involved who know the truth. Now why? Why would they <sup>have</sup> taken that chance? /

(VARON IS UN-  
CONVINCED)

VARON: There is no possible reason that I can think of.

BLAKE: Look ... I know you've heard the evidence, but just for the moment assume that I am innocent.

10. 5A (CRABBED L)  
CU BLAKE

VARON: (DOUBTFULLY) Alright. /

11. 2B  
CU VARON

BLAKE: At first I thought they wanted to silence me because I was ~~the~~ <sup>the</sup> witness to the murder of twenty people. The only witness.

12. 5A  
CU BLAKE

VARON: If they're as ruthless as you suggest then why didn't they simply eliminate you? /

13. 2B  
CU VARON

BLAKE: Because I was something of a political figure or so you told me. /

(VARON FINDS  
HIMSELF BECOMING  
INTERESTED)

14. 5A  
CU BLAKE

VARON: It's true you had a considerable following, but then you publicly denounced your whole movement and pledged support to the Administration. It's suggested there are still people who secretly believe you were coerced into that statement ..

(2 NEXT)



(ON 5)

15. 2B  
CLOSE 2-s  
VARON/BLAKE

BLAKE: Exactly. And my death would have reinforced those beliefs. It's exactly the same as if I were arranged for being at a proscribed political meeting. So instead, they trump up these charges. ~~It's enough to discredit forever.~~

(BLAKE'S SINCERITY  
BEGINS TO GET THROUGH  
TO VARON. FOR THE  
FIRST TIME HE STARTS  
TO HAVE DOUBTS)

16. 5A  
BTWN 2 f/g guards.  
M2-s LET VARON go L  
HOLD BLAKE to M3-s  
F/G. LET him go.

VARON: If it were true, you realise, the implication of what you are saying? It would mean there is corruption at a high level of the Administration. /

RECORDING BREAK: 2 to POS.A. 5 TO POS. B 4 to HIDE

17. 1A  
High LS CLERK  
(MORAG/GLYND)  
Let them go.

/CLERK: Now be silent. By the authority of the Terran Federation this tribunal is in session. /

(cont ...)

18. 2A  
across f/g ball  
LS rostrum. LET  
VARON cross to f/g

(2 CELL GUARDS COLLECT  
BLAKE & RETURN HIM  
TO FRONT OF CELL.  
VARON CROSSES L TO STAND  
ALTA MORAG TO STAND  
VEN GLYND " " "  
GUARDS SPLIT LAST TWO  
TO FACE MORAG & VARON)

1 CRANE DOWN

19. 5B /Q. GUARDS/  
LS between 2 u/s L  
piers. ARBITER &  
6 guards. PAN them  
R. & WIDEN to include  
all of rostrum area

20. 3A  
MS VARON /4 into POSA/3

21. 2A /Q CLERK/  
M2-s CLERK/ARBITER

(4 NEXT)



22. 4A /Q. GUARD/ CLERK: (cont) The Arbiter will permit submissions. /  
M2-s MORAG &  
GUARD. LET GUARD  
GO (VARON AND MORAG  
EACH PICK UP  
LARGE SEALED  
PACKAGES. /
23. 3A M.2-s VARON/GUARD  
LET GUARD GO THEY PLACE  
THEM ON OPPOSITE  
ENDS OF THE DESK,  
AND WITHDRAW)
24. 5B /Q. GUARD/ /  
MS ARBITER
25. 1A ARBITER: Let the accused be brought forward. /  
HIGH SHOT across  
ARBITER.  
LET BLAKE into frame (BLAKE ADVANCES  
TO THE DAIS)
26. 3A Have you the accused been made  
aware of the charges that are laid  
against you, and do you fully  
understand the nature and gravity  
of those charges? /  
MCU ARBITER
27. 1A  
MCU BLAKE
- BLAKE: Yes.
28. 4A ARBITER: Who speaks for the Federation  
MS MORAG
29. 2A MORAG: I do. /  
MCU ARBITER
30. 3A ARBITER: Who speaks for the accused? /  
Deep M.2-s VARON/  
BLAKE
31. 5B VARON: I do. /  
M.3-s ARBITER/CLERK/  
GLYND (ARBITER INDICATES  
THE PACKAGES)



(ON 5)

32. 4A MCU MORAG  
LET HER GO
33. 3A MCU VARON  
LET HIM GO
34. 5B MS ARBITER
35. 1A MCU BLAKE
36. 5B MCU ARBITER
- ARBITER: Are you both satisfied that the evidence was fairly obtained, and that all statements were certified as true and correct by lie detector? /
- MORAG: (CONFIDENTLY) I am. /
- VARON: (MORE SLOWLY) I am. /
- ARBITER: Is the accused satisfied that his defence has been fully and fairly prepared? /
- BLAKE: The charges against me are totally false. I am not guilty, therefore I offer no defence. /

ARBITER: Your guilt or innocence is what we are here to determine. If there are no further submissions the case will be examined.

(THE CLERK OF THE COURT PASSES ONE OF THE PACKAGES TO THE ARBITER. IT HAS A HEAVY SEAL ON IT.

THE ARBITER HOLDS IT UP)

37. 1A ? across f/g  
ARBITER  
2-s VARON/CLERK/  
MORAG  
(? BLAKE b/g)
38. 5B MS ARBITER
- Let it be seen that the evidence/for the prosecution is sealed and approved by the defence. (cont ...)
- (HE BREAKS THE SEAL AND LIFTS OUT A CASSETTE. THIS HE HANDS TO ALTA MORAG.

(1 NEXT)



(7)

(ON 5)

- 39; 1A M.3-s as before.  
LET THEM GO.
- ARBITER: (cont'd.)  
Let it be seen that the  
evidence for the defense /  
is sealed and approved  
by the prosecution.
- Let the matter be assessed  
and may justice prevail.
40. 3A M.2-s VARON/MORAG  
PAN THEM TO COMPUTER.
- (ARBITER HOLDS UP  
TARES & BREAKS  
SEALS.
- GIVES THEM TO CLERK.
41. 5B C.S. COMPUTER FRONT.  
BALLS INTO EGG CUPS
- MORAG & VARON  
WALK DOWN & PUT  
BALLS INTO COMPUTER
42. 4A CS BLAKE  
MORAG INTO BzG  
PUSH FOCUS to her  
as she enters shot.
- THEY RETURN TO  
THEIR POSITIONS ON  
CRESCENT ROSTRUM
- CLERK PUTS IN HIS  
BALL & TURNS TO  
FACE BLAKE.
43. 3A MS VARON. PULL OUT  
TO Include BLAKE
- CLERK SWITCHES ON  
COMPUTER.
- LIGHTS BEGIN  
TO FLASH.)
44. 5B CS FLASHING COMPUTER  
BALLS. Q.BALLS
45. 1A CS BLAKE

/CAM.2 to MONITOR/

(5 NEXT)



(ON 1)

46.	5B	CLOSE SHOT BALLS	/	THE ATTENTION OF EVERYONE IS ON THE COMPUTER.
		<u>FLASH</u>		
47.	4A	CS MORAG	/	THE LIGHTS ON.
48.	5B	CLOSE SHOT BALLS	/	VARON'S SIDE FADE QUICKLY BUT MORAG'S LIGHTS CONTINUE TO FLASH FOR SOME TIME BEFORE STOPPING.
		<u>FLASH</u>		
49.	3A	CS VARON PAN TO BLAKE	/	CLERK GIVES THE BALL TO ARBITER
50.	5B	CS BALLS	/	
		<u>STOP FLASH</u>		
		<u>Q ZOOM</u>		
		ZOOM OUT TO M. 3-s BLAKE/. ARBITER/CLERK.		
51.	3A	CM 2-s BLAKE/ VARON		
52.	5B	<u>Q ARBITER/</u>		
		VLS COURT & C.S.O. SCREEN		
53.	2B	MONITOR OUTPUT		
54.	1A	CS BLAKE		
55.	5B	CS ARBITER		
56.	1A	BLAKE CU		
				(THE ARBITER RISES)
57.	5B	M. DEEP 2-s BLAKE/ARBITER		
				BLAKE: I wish to make a statement./

ARBITER: co. The accused has been found guilty on all charges. His crimes have been accorded a category nine rating and as such are adjudged most grave. In sentencing you, the Justice Machine has taken into account your past record, your service to the state and your Loyalty to the Federation. None of these have mitigated in your favour. It is the sentence of this tribunal that you be taken from this place to an area of close confinement. From there you will be transported to the penal colony on the planet Cygnus Alpha where you will remain for the rest of your natural life. This matter is ended.

ARBITER: There can be no more said regarding this case. The evidence has been assessed and judgement made.

(1 NEXT)



(ON 4)

62. 2B / LS TARRANT ZOOM  
IN FAST TO C.S.
- MIX
63. 3A / LS . ZOOM INTO  
CS VARON
- MIX
64. 1A / M.S. ZOOM INTO  
CS BLAKE
- MIX
65. 2B / M.S. ZOOM INTO  
C.S. TARRANT
- MIX
66. 3A / MS. ZOOM IN TO  
C.S. VARON
- MIX
67. 5B / M.S. ZOOM IN TO  
C.S. BLAKE
- MIX
68. 1A / M.S. ZOOM IN TO  
C.S. BLAKE
- MIX
69. 4A / M.S. ZOOM INTO C.S.  
BLAKE
- MIX
70. 3A / M.S. ZOOM INTO C.S.  
BLAKE

FROM HIS VP  
ON THE FLOOR,  
BLAKE CAN SEE  
ONLY FEET AND  
LEGS. WE SEE  
THE DISTINCTIVE  
FOOTWEAR OF  
THE "WATCHER".  
THE CAMERA  
PANS UP AND  
HE IS REVEALED  
AS TARRANT.  
(FROM THE MEETING  
IN THE CAVE)

BLAKE'S VISION  
IS SWIMMING AS  
HE LOOKS AROUND  
THE FACES THAT  
STARE DOWN AT  
HIM. WE SEE  
THE FACES OF  
THE ARBITER,  
VARON, MORAG,  
VEN GLYND, AND THE  
IMPASSIVE FACE OF  
TARRANT.

BLAKE REACTS  
BEFORE HE  
FINALLY SUCCUMBS.  
FROM HIS P.O.V.  
THE PICTURE  
DARKENS AND  
GOES TO BLAKE ON  
TARRANT'S FACE)

---

RECORDING BREAK: ONTO SCENE 8

---



1A, A1, 2A, 3A / 4 to HIDE

265. 1A (TRACKED OUT) / 7. INT. TRANSIT CAGE, NIGHT

Through bars  
with pier L  
of frame.  
LS GUARD at  
table.

WOMAN & 2  
GUARDS in L  
HOLD WOMAN f/g  
as she is  
taken off.  
TRACK WITH HER.  
END ON MCU JENNA

(WOMAN & TWO GUARDS ENTER BETWEEN TWO PIERS. *Woman screaming and as libbing*

SHE BREAKS TWDS EXTRAS & CAM.1.

*let me go, let me go.*

GUARDS PULL HER AWAY & TAKE HER OFF.

JENNA WATCHES TILL CAM.1 STOPS TRACK THEN MOVDS TO POS.B

PAN JENNA R. TO  
MLS. & CRANE UP  
TO HIGH 2-s  
VILA & BLAKE.

WHEN JENNA STOPS HER  
MOVE VILA STARTS  
RIFLING BALKE'S  
POCKETS.)

266. 3A / Q VILA /  
CS wrist watch

267. 2A  
Profile CU  
VILLA  
PAN L. to CS  
BLAKE



(ON 2)

COMPLETELY UN-  
TRUSTWORTHY,  
BUT TOTALLY WITH  
WITHOUT MALICE.

268. 3A \_\_\_\_\_ / VILA FINDS LITTLE  
CS BLAKE'S TO INTEREST HIM  
pockets REMOVE BLAKE'S  
WATCH. BLAKE BEGINS  
TO COME ROUND AS  
VILA POCKETS THE  
WATCH.

269. 1A \_\_\_\_\_ / Q. JENNA  
MCU JENNA  
LET HER GO  
HE IS OBSERVED  
BY JENNA STANNIS  
(DESCRIPTION LATER)  
BUT SHE DOES NOTHING  
ABOUT THE THEFT.

270. 3A \_\_\_\_\_ / Q. BLAKE  
LOW MS BLAKE  
HOLD HIM UP  
to M.2-s with  
VILA  
BLAKE COMES TO  
SUDDENLY. HE  
GRABS AT VILA)

271. 2A \_\_\_\_\_ VILA: Easy. Take it easy. / I hate  
C.M.2-s personal violence. / Specially  
BLAKE/VILA when I'm the person.

BLAKE: Who are you?  
(BLAKE RELEASES  
HIM)

272. 3A \_\_\_\_\_ VILA: I'm Vila Restal /  
M.2-s BLAKE/  
VILA  
(JENNA b/g)

(BLAKE BEGINS  
TO SIT UP,  
STILL GROGGY  
FROM THE DRUG)

BLAKE: Where are we?

VILA: In a transit cell.

(1 NEXT)



(ON 3)

(BLAKE IS  
CONFUSED)

BLAKE: I don't understand.

(1 NEXT)



273. 1A VILA: You're on your way to the  
CU VILA Penal Colony Cygnus Alpha./  
Or you will be when the  
prison ship's refuelled.

THE IRON DOOR.

274. 3A BLAKES MEMORY  
CU BLAKE BEGINS TO  
JENNA b/g CLEAR)

275. 1A VILA: Try to look on the bright  
CU VILA side. It must have something/ None  
of the guests have ever left early.  
276. 3A In fact, none of them have ever left  
CU BLAKE, A/B at all./

BLAKE: Why are you going *there?*

277. 1A VILA: They didn't give me a choice./  
MCU VILA

(BRIGHTLY)

278. 3A I steal things. Compulsive I'm  
M.2-s LET afraid. I've had my head adjusted by  
JENNA into some of the best in the business but/  
L b/g for 3-s it just won't stay adjusted.

BLAKE: A professional thief.

VILA: More a vocation than a  
profession. Other people's property  
comes naturally to me.

(JENNA STANNIS  
HAS BEEN LISTENING  
TO ALL THIS IN A  
LESS THAN INTERESTED  
WAY.



(ON 3)

NOW JENNA CASUALLY  
DRIFTS ACROSS TO  
JOIN THEM.

SHE IS A GOOD  
LOOKING GIRL  
WHO MANAGES TO  
REMAIN FEMAL IN  
VERY MALE  
WORLD. SHE CAN  
BE TOUGH CYNICAL  
AND ALSO LOYAL  
AND HONEST. NOT  
TOO FAR BENEATH  
HER SURFACE IS  
A VERY 'NICE'  
GIRL)

(TO BLAKE)

279.    2A                      JENNA:  
                                 What's the time?/  
                                 Close 2-s  
                                 JENNA/BLAKE

280.    1A                      (BLAKE REALISES  
                                 HIS WATCH IS  
                                 /MISSING. VILA  
                                 GLOWERS BRIEFLY  
                                 AT JENNA THEN  
                                 GRINS AND WITH  
                                 A CONJURER'S  
                                 FLOURISH  
                                 PRODUCES THE  
                                 WATCH FROM OUT  
                                 OF THE AIR. WITH  
                                 NO EMBARRASSMENT  
                                 HE HANDS IT TO  
                                 BLAKE)

281.    3A                      VILA: Just taking care of it while  
                                 you were unconscious / place is full  
                                 M.2-s JENNA/  
                                 BLAKE  
                                 across f/g  
                                 VILA                      of criminals...

BLAKE:    (TO JENNA)    Thanks ...

(1 NEXT)



VILA: Jenna.

BLAKE: Jenna. Blake.

JENNA: What's your story?

282. 1A BLAKE: I'm innocent. Of what  
MCU VILA I was charged with anyway./

283. 3A VILA: We have something in common  
Close 2-s then. We're all victims of a mis-  
JENNA/BLAKE carriage of justice./

BLAKE: It's true.

JENNA: Of course it is.

(BLAKE GLANCES  
AROUND THE OTHER  
PRISONERS IN  
THE CAGE)

284. 2A BLAKE: What/about the others?  
MLS group of  
prisoners by  
bars + guard

285. 1A VILA: A very anti-social bunch.  
CU VILA Murderers, liars, cheats, smugglers...

286. 3A JENNA: Thieves./  
Close 2-s  
JENNA/BLAKE

287. 1A VILA: And they're the nice people.  
CU VILA

288. 2A BLAKE: How long before we take off?  
Close 2-s JENNA/  
BLAKE

289. 3A JENNA: About twenty four hours./  
CU JENNA

(2 NEXT)



(ON 3)

290. 2A JENNA: If you expect a last  
CU BLAKE minute reprieve, forget it./ Once  
291. 3A they get you this far, there's no  
CU JENNA going back... Get used to the idea../  
Nobody out there gives a damn about you.

---

RECORDING BREAK

---

(4 into POS. A)



- 52 -

BED CN 6" BLOCKS/1X, AX, 4X, 2X/138. 2X / 8. INT. BEDROOM. NIGHT.

across f/g  
 bed. LOW VLS  
 VARON framed in  
 door to hall.  
 As he crosses to  
 doorway  
 CRANE DOWN to  
 MAJA'S hips  
 CRAB R. along  
 her body to  
 MCU

LET VARON IN  
 to CM 2-s

(A SMALL ROOM  
 IN DARKNESS, THE  
 ONLY LIGHT COMES  
 FROM THE OPEN  
 DOOR. IN THE  
 BED IS AN  
 ATTRACTIVE GIRL,  
 MAJA, VARON'S  
 WIFE. SHE IS  
 RESTLESS AND  
 CALLS OUT  
 SLEEPILY.

VERON ENTERS,  
 STILL DRESSED,  
 AND CARRYING A  
 GLASS)

MAJA: What time is it?

VARON: Late.

MAJA: Come to bed.

VARON: ... There's  
 something wrong, you know.

MAJA: Blake?

VARON: (NODDING) The prosecution  
 evidence was so complete that I  
 accepted it. I assumed Blake was  
 guilty and concentrated on justification  
 and appeals for mercy...

- 52 -



(ON 2)

MAJA: What else you could do? You interviewed the victims, the witnesses. None of them had any doubts.

VARON: Perhaps they should have.

MAJA: What do you mean?

VARON: I don't know... Perhaps Blake is guilty. Even so it's too perfect...

(BECOMING DECISIVE,  
HE MOVES TO THE  
DOOR)

MAJA: Where are you going?

VARON: The public records computer.

MAJA: To look for what?

VARON: (SHRUGGING) I don't know.

(MAJA STARTS  
TO CLIMB OUT  
OF BED)

MAJA: Give me <sup>one</sup> minute... I'll come with you.

---

END OF FIRST DAY'S RECORDING

---



/ANCHOR FED TO MONITOR  
/WHITE FED TO CSO SCREEN  
/UNTIL NEEDED/

/2 & 4 in HIDE POS/

/4A, 5A, B1, 2A, 1A/B/C/  
/3A, A1/

139. 1A                      / 9. INT. BASEMENT COMPUTER ROOM. NIGHT.

V. low LS  
 up "boxes"  
 VARON & MAJA  
 in either side.

(THE BASEMENT COMPUTER  
 TERMINAL IS A  
 LARGE SCREEN. THE  
 COMPUTER OPERATOR  
 SITS DOZING. VARON  
 AND MAJA ENTER)

TRACK OUT &  
 CRANE UP to  
 High shot at  
 POS.B  
 VARON/MAJA/OP.

140. 3A /2 into pos/  
M.3-s MAJA/VARON  
COMPUTER OP.

VARON: I'm Tel Varon. With the  
justice Department. / I want to run  
a check on the medical records of  
these children.

OPERATOR: It will have to wait until  
morning.

/1 TO POS.C/

VARON: I want them now.

LET MAJA GO

(HE HANDS THE  
 OPERATOR A  
 PAPER. THE  
 OPERATOR TURNS  
 TO THE SCREEN)

/5 frame on monitor/

141. 5A MONITOR OUTPUT  
O/L

OPERATOR: Alpha three three seven  
five. / C six one two, Leesal, Renor.

142. 2A W/S twds b/g  
CSO SCREEN

(THE SCREEN /GO ANCHOR 1/  
 IMMEDIATELY  
 PRESENTS A  
 MASS OF  
 INFORMATION) /

143. 3A /Q/  
MS OPERATOR

144. 5A C four one seven, Deca, Carl. /  
A/B (cont....)

145. 2A /CLEAR ANCHOR 1/ GO ANCHOR 2/  
A/B



(ON 2 & 5)

(NEW INFORMATION  
IS INSTANTLY  
PRESENTED)

146. 3A /Q GUARD/  
M2-s OP./VARON

OPERATOR: (cont) ~~three~~ five one two,  
Fen, Payter.

(AGAIN THE  
INFORMATION  
CHANGES  
INSTANTLY.)

/Q VARON/

VARON REGISTERS  
DISAPPOINTMENT)

PAN VARON R.  
to M.2-s with  
MAJA

VARON: Nothing. Admissions to  
clinic, treatment records. It all  
tallies with the evidence.

PAN OFF L  
TO COMP.OP.

(HE TURNS TO  
THE OPERATOR)

Let me have the school attendance  
records on those three.

147. 5A  
REFRAME MONITOR  
OUTPUT FOR tighter  
2-s

OPERATOR: Alpha three three seven  
~~seven~~ Leesal, Renor.

O/L  
148. 2A  
tighter 2-s  
VARON/MAJA to  
screen

(THE SCREEN  
PRESENTS  
INFORMATION) /CLEAR ANCHOR 3 GO 4/

149. 1C /Q VARON/  
Close 2-s  
VARON/MAJA

VARON: That's interesting. / He was  
absent from school on the afternoon  
before the assault.../

150. 3A  
MCU OPERATOR

OPERATOR: C four one seven, Deca,  
Carl.

151. 5A  
A/B

O/L  
152. 2A  
A/B

(THE SCREEN  
CHANGES) /CLEAR ANCHOR 4, GO 5/

(1 NEXT)



(ON 2 & 5)

/Q MAJA/

MAJA: So was he.

(THE COUPLE  
EXCHANGE A  
LOOK)

OPERATOR: C five one two, Fen,  
Payter.

/CLEAR ANCHOR 5, GO ANCHOR 6/

(THE SCREEN  
CHANGES)

153. 1C /Q.VARON/ VARON: That makes it more than a  
coincidence. / Now where were they?

Profile M.C.  
2-s VARON/MAJA

PAN VARON R.

THEN PAN HIM BACK  
TO MAJA

(VARON PACES.  
THEN, BRIGHT  
WITH AN IDEA:  
TO THE OPERATOR)

154. 3A Give me the admissions to the Central  
Clinic on that day. /  
MS COMP. OP.

155. 2A OPERATOR: Alpha zero zero. Two  
eight eight alpha. /

A/B

O/L

156. 5A (THERE IS A SOFT  
RED LIGHT CHIME AND THE  
SCREEN SHOWS A  
PULSING RED LIGHT) /

157. 1C /Q MAJA/  
3-s COMP.OP. /  
MAJA/VARON MAJA: What's the matter?

OPERATOR: The information has been  
classified. It can't be obtained  
without a priority three clearance.

158. 3A VARON: But I need that information. /  
MCU GUARD

(1 NEXT)



(ON 3)

159. 1C OPERATOR: (ADAMANT) Not possible. /

MS MAJA  
PAN with ring  
to VARON

(MAJA TAKES OFF  
RING & HANDS  
IT TO VARON)

160. 3A VARON: Look/ the Justice Department  
can get a clearance, but it takes  
time...  
CS RING. on  
desk.  
PAN UP TO COMP.  
OP.

(THE OPERATOR  
TAKES THE  
RING.)

161. 1C OPERATOR: This didn't happen of  
course. /

CLOSE 2-s  
MAJA/VARON

VARON: Of course it didn't.

162. 3A (THE OPERATOR  
PRESSES KEYS)  
MS. OPERATOR

163. 5A /GO ANCHOR 7/

REFRAME for  
close 2-s

/Q VARON/

0/L  
164. 2A

Close 2-s  
+ SCREEN

Look at that! "Outpatient admission.  
Identity unrecorded"... and there's  
another, and a third.

/4 into  
/pos. FAST/

MAJA: Three unidentified admissions on  
the date the victims weren't at school.

(4 NEXT)



(ON 2 & 5)

(VARON LOOKS  
EXCITED AND  
THOUGHTFUL)

165. 4A CU VARON /

166. 1C CU MAJA /  
VARON: It's not absolute proof, but  
it gives us somewhere to start.

167. 4A CU VARON /  
MAJA: Why would they have been to  
the clinic?

168. 1C CU MAJA /  
VARON: Mental implantation?

169. 4A CU VARON /  
MAJA: What's that?

170. 1C CU MAJA /  
VARON: A fictional experience and  
emotion implanted into the mind so  
vividly and permanently that it  
becomes reality...

171. 3A MS OPERATOR /  
tighten to MCU  
/4 to CLEAR/ MAJA: (AWED) Is that possible?

172. 1C Close M. 3-s /  
OPERATOR/VARON/  
MAJA VARON: The process was perfected  
years ago but prohibited by the medical  
profession... But if it is being used  
again.

MAJA: Blake could be telling the  
truth.

173. 2A 50° /INLAY WHITE/ VARON: That could blow the top off  
the whole administration. Come on...  
IS MAJA/VARON  
HOLD them to  
F/G LET THEM GO MAJA: (AS THEY EXIT) Where are we  
going?  
/Q. OPERATOR/

174. 3A MS OPERATOR / (THE OPERATOR, VERY  
175. 1C CS BUTTONS / THOUGHTFUL PUNCHES  
176. 3A MCU OPERATOR / SOME NUMBERS ON A  
COMMUNICATOR)

OPERATOR: Security?

RECORDING BREAK: RESET ARTISTS



/4A/B 1A, A1, 2A, 3A/

292. 2A /10. INT. TRANSIT CAGE. NIGHT.

MLS VILA  
past sitting  
extra.  
PAN HIM L. to  
M. 2-s with JENNA.  
VARON/BLAKE  
centre b/g

(BLAKE, VARON AND  
MAJA ARE ALL  
HUDDLED IN ONE  
CORNER OF THE  
CAGE. VARON  
IS PRESSING  
BLAKE TO  
REMEMBER) /

293. 4A /Q. VARON/  
M. 3-s VARON/BLAKE/  
MAJA

VARON: The meeting place, how  
did you get to it?

BLAKE: I don't know. . It was dark.

VARON: Which exit did you use?

BLAKE: Sub forty three.

VARON: Forty three. That would be  
on the north side. All right. Where  
did you go from there?

294. 2A BLAKE: We walked <sup>for</sup> about three miles.  
CLOSE SHOT  
VARON There was a stream. /

295. 4A VARON: Is there anything else you  
can tell us? /  
CS BLAKE

296. 1A BLAKE: <sup>Yes</sup> There was a man I saw him  
in the court before  
Close profile  
3-s MAJA/VARON/  
BLAKE I passed out. /  
MAJA: What about him?

(4 NEXT)



(61)

(ON 1)

297. 4A CU BLAKE BLAKE: I'd seen him before, at the  
meeting. I thought he was one of  
them. His name was Tarrant.

298. 2A CU VARON

(4 NEXT)



299. 4A VARON: DevTarrant. /  
CU BLAKE

300. 2A BLAKE: Do you know him? /  
CU VARON

301. 4A VARON: He works in the outer  
CU BLAKE worlds most of the time. He's  
in Security. /

302. 2A BLAKE: He's a murderer. /  
CU VARON

303. 4A VARON: Then he'll come to trial  
CU BLAKE like everyone else in this cover-up. /

BLAKE: What about me.

304. 1A VARON: First I'm going to talk to  
Close M. 3-s my superior and get a holding order  
MAJA/VARON/BLAKE on you/so that at least you can  
stay here on Earth while I investigate.

BLAKE: You haven't much time.

(VARON GETS  
TO HIS FEET)

VARON: With luck I'll get you taken  
back to the city detention area  
within a couple of hours.

305. 4A LET THEM GO BLAKE: Thanks. /  
(TRACKED OUT)  
3-s A/B  
HOLD VARON to (VARON AND  
f/g. BLAKE b/g MAJA START  
LET THEM GO L. AWAY.  
HOLD ON BLAKE

THEN VARON  
TURNS)

306. 1A VARON: Listen. I'm sorry I didn't  
(PANNED L) believe you. / I'll be in touch.  
VLS GUARD  
at desk the bus.



(ON 1)

307. 2A VARON & MAJA cross in LS (VARON TURNS QUICKLY AND EXITS WITH MAJA.)  
M.2-s JENNA/VILA VILA COMES / Q 1. BLAKE MOVE  
with BLAKE centre OVER) 2. JENNA MOVE  
b/g 3. VILA MOVE  
LET VILA GO  
PAN JENNA to M.  
3-s with BLAKE  
& VILA  
/4 to B/  
308. 3A BLAKE: I'll try and think of one./  
CU JANNA  
(JENNA MOVES IN)  
309. 2A JENNA: Leaving us?/  
CU BLAKE  
BLAKE: I hope so. Nothing personal.  
But why are you here? You  
didn't tell me.  
310. 3A JENNA: I was trading around the  
near worlds./ I am a free  
M.2-s JENNA/BLAKE trader.  
311. 1A VILA: Or a smuggler./  
MCU VILA She's a big name.  
It's an honour to be locked up with  
312. 3A her./  
MCU JENNA  
JENNA: I'm glad you're pleased.  
313. 4B BROADCAST VOICE: Attention Security/  
VLS CELL + GUARDS personnel. Launch is advanced to  
seventeen hundred hours. Earth time.  
314. 2A That is all/  
M. close 3-s  
JENNA/BLAKE/VILA



- 63 -

(ON 2)

LET THEM GO  
HOLD BLAKE

VILA: *That's about* eight hours.

(VILA LOOKS  
PUZZLED)

LET VILA SOFT  
into R. f/g  
& JENNA SOFT  
into L. f/g

(BLAKE LOOKS  
DEADLY SERIOUS)

---

RECORDING BREAK

---



/5B, B2, 1B, 4B, A2, 2B, 3B/

225. 4C / 11. INT. GLYND'S OFFICE , DAY  
across f/g (GLYND & VARON)  
GLYND  
VARON sits  
in to M.2-s

226. 3B MCU GLYND VARON: I, looks to me as though  
we've all been used. It wasn't  
Morag's fault of course, but  
the prosecution case/was based  
on a very well organised  
deception.

GLYND: (DEEP IN THOUGHT) But why?...

VARON: Blake claims that he was  
arrested after he'd been outside.

227. 4C MCU VARON GLYND: Outside! /

228. 3B CU GLYND VARON: About three miles beyond  
sub forty-three./

229. 4C CU VARON GLYND: What did he go outside for?/



(on 4)

230. 3B CU GLYND VARON: An anti-administration meeting. He says that everyone there was murdered by security forces./

GLYND: (SCEPTICAL) Leaving him as sole survivor....

VARON: <sup>No.</sup> And a security agent named Tarrant. He thinks Tarrant organized the massacre.

231. 4C CU VARON. GLYND: No, I can't believe that./  
Still it will bear examination

232. 3B CU GLYND VARON: Then you'll order an inquiry? /  
LET HIM GO

233. 4B MS VARON HOLD GLYND: Yes. You've raised a reasonable doubt. The whole matter must now be /  
RISE to M 2-s in vestigated. (RISES)  
with GLYND

VARON: (RELIEVED) Thank you, Glynd.

Let GLYND go.  
HOLD VARON GLYND: Now go home and get some rest.  
to MCU.

234. 2B MCU GLYND. VARON: Not yet. I'd like your authority to go outside the city./



(ON 2)

235. 4C

MS VARON  
PAN him L.  
to M 2-s with  
GLYND

GLYND: To look for those  
tunnels? No, I'll have a  
team make a survey of the  
area/

VARON: (RELUCTANTLY) Alright.  
And Blake's holding order?

GLYND: You leave everything  
to me. Go home and get  
some sleep. You've done as  
much as you can.

236. 1B

Q. MAJA

MLS doors:  
MAJA in L.  
VARON &  
GLYND  
in doorway  
HOLD VARON &  
MAJA to M.2-s



(ON 1)

INTERCUTTING WITH INT. OFFICE

12. INT. EXT. OFFICE, DAY

(VARON STEPS  
OUT INTO THE  
CORRIDOR AND  
CLOSES THE  
DOOR BEHIND  
HIM.)

MAJA IS  
WAITING, SHE  
CROSSES TO HIM)

MAJA: Is it going to be alright?

237. 5B CU VARON *There's* VARON: (PREOCCUPIED) *There's* Something.  
Something not quite/- (PEAT. REALISES)  
To look for the tunnels!  
238. 1B CU MAJA I didn't say anything about  
tunnels./

MAJA: What - ?

239. 2B /Q. GLYND/ (HE GESTURES HER  
TO SILENCE AND  
CROSSES TO  
LISTEN AT THE  
DOOR./  
MS sofa &  
'phone.  
LET GLYND  
sit in. WE BECOME AWARE  
OF GLYND'S  
GLIGHTLY  
DISTORTED VOICE)

240. 1B /Q. V & M/ GLYND: (V.O.) Link me with  
M.2-s MAJA/ Doctor Havant Central Clinic./  
VARON HAVANT: (OOV) Dr. Havant.

241. 2B MS GLYND GLYND: Ven. Glynd. I think we  
may have a problem./



(ON 2)

13. INT. OFFICE. DAY.

(GLYND IS  
SPEAKING INTO  
A COMMUNICATOR)

242.

1B

M.C. 2-s  
VARON/MAJA

GLYND: *Might be best if you  
were unavailable for a few days.*

HAVANT: (OOV) Is it a very  
serious problem./

GLYND: (OOV) No, no, no. Nothing  
that can't be handled.

243.

2B

A/B

HAVANT: (OOV) I'll take a few  
days' leave. Stay at home./

244.

1B

(TRACKED OUT)  
2-s VARON/MAJA  
pier edge L  
of frame.

GLYND: Good. Arrange to take  
calls only from me. Goodbye.../

(2 NEXT)



/4A, B2, 2A/B, f/rod 3A, A2/

246. 2A /14A/B. INT. CORRIDOR/OFFICE DAY  
 LS up small  
 corridor.  
 VARON/MAJA  
 IN L.  
 LET THEM GO  
 TO LS  
 VARON: Even to the president if  
 we have to. But if we're going  
 to make accusations against Glynd  
 we'll need the strongest possible  
 evidence....

247. 3A  
 Frame onto  
 2nd corridor  
 thro' extras  
 PAN VARON/MAJA  
 to 1st door.  
 VARON: I want to try something.

248. 2B  
 MS door.  
 VARON/MAJA  
 to M.2-s  
 PAN VARON L.  
 hold his sit.  
 The Central Clinic.  
 Doctor Havant... Tell them  
 it's Glynd.

249. 4A  
 Low across  
 f/g 'phone  
 HOLD MAJA  
 to MS  
 (MAJA NODS,  
 CONTACT IS  
 MADE)  
 HAVANT: (OOV) Dr. Havant.

250. 2B  
 MCU VARON  
 MAJA:

251. 4 A  
 Low across  
 'phone.  
 MS MAJA  
 I have Glynd for you...  
 (SHE PASSES THE  
 HANDPIECE TO  
 VARON.

252. 2B  
 MCU VARON  
 HE IMITATES  
 GLYND)

253. 4A  
 MCU MAJA  
 VARON: Sorry to call you again, but  
 are there any clinical records about  
 the matter... Treatment charts...  
 medical notes...? (cont...)

254. 2B  
 MCU VARON  
 HAVANT: (OOV) Yes of course. They're  
 in my office. Do you want them?

(4 NEXT)



(ON 2)

VARON: (cont'd.) Yes. I'd like to have a look at them. Leave them at reception and I'll have them picked up.

HAVANT: (OOV) I'll get my assistant to take them down now.

LET VARON GO

VARON: Thanks. Goodbye.

HAVANT: (OOV) Goodbye.

VARON:

256. 4A M.2-s VARON/ We've got them! / You go to the  
MAJA clinic and pick up the records. Then  
go home and collect the tape  
camera...

257. 2B MAJA: Where are you going? /  
CU VARON

258. 4A VARON: To talk to a thief and  
CU MAJA borrow a lock pick. /

(HE GLANCES  
QUICKLY AT  
HIS WATCH)

259. 2B CU VARON LET  
HIM GO. I'll meet you in two hours at /  
260. 4A M. 2-s sub forty three.  
PAN THEM L.  
LET THEM GO.

---

RECORDING BREAK

---



/4A + fishing rod/

315. 4A /15. INT. TRANSIT CAGE. NIGHT.

MLS BLAKE  
AT bars.  
JENNA CROSSES  
IN.

(BLAKE IS  
ALONE AT THE  
WIRE.

SLOW TRACK  
(count 20)  
to close 2-s

IMPATIENT AND  
NERVOUS.

JENNA IS  
STANDING WATCHING  
HIM)

JENNA: You're running out of  
time.

BLAKE: They've had long enough  
to issue a holding order.

JENNA: It's a long process.  
Formalities. Don't worry, they'll  
get it.

THEN TO CU  
JENNA  
(on her smile  
after 'it  
can't happen  
to me')  
PAN L. TO BLAKE

I wish somebody was working for  
me. Till now, it hasn't been  
real. I didn't let myself believe  
it was happening...Now it's getting  
close, I'm getting scared.

(THEY SHARE  
A MOMENT OF  
UNDERSTANDING)

RECORDING BREAK: STRIKE BARS



/1A, A1, 3A, 4C/132. 1A /16. INT. BASEMENT AREA. NIGHT.

MS door  
 MAJA in  
 HOLD high  
 shot &  
 PAN HER DOWN  
 stairs.

(MAJA COMES  
 DOWN THE STAIRS.

VARON MOVES  
 FROM THE  
 SHADOWS TO  
 MEET HER)

133. 4C

HOLD MAJA to  
 MS.  
 VARON from  
 b/g to M.2-s  
 SEE CAMERA CASE

Maja/  
VARON: Did you get everything.

(NODDING, SHE  
 SHOWS HIM  
 THE RECORDS  
 AND CASED CAMERA)

134. 3A

MS MAJA

Good./

MAJA: And these are the records  
 from the hospital

(HE TAKES THE  
 RECORDS AND  
 QUICKLY EXAMINES

135. 4C

CS RECORDS &  
 VARON

/THEM.

HE GRINS)

136. 3A

MCU MAJA LET HER GO

We can  
 build a case on these alone.. /

137. 1A

HIGH LS VARON &  
 MAJA  
 PAN UP WITH THEM.  
 LET THEM GO.

MAJA: Did you get what you wanted?  
 (cont...)

(HE SHOWS HER  
 A DEVICE LIKE  
 THE ONE USED  
 BY RICHIE IN  
 SCENE.

VARON: Come & see.....  
 THEY MOVE ACROSS  
 TO THE DOOR AND  
 VARON OPERATES  
 - 71 - THE INSTRUMENT)



(ON 1)

- 72 -

TAPE FOLLOWING LINES

MAJA: (cont) I've never been  
outside *before.*

VARON: I have. Years ago.  
I didn't like it *much.*  
*It's very strange.*

(THERE IS  
A CLICK FROM  
THE DOOR.

VARON STARTS  
TO OPEN  
IT)

---

RECORDING BREAK: SET BEDROOM: MAJA COSTUME CHANGE

---



- 73 -

/CAM1 to be fed to/  
FLOOR MONITOR/

/5A (MONITOR) 1D - BASEMENT /  
/4A, 2A, 3B, A1 - COMPUTER ROOM/

177. 4A                      / 17. INT. BASEMENT AREA +  
 INT. BASEMENT COMPUTER ROOM. NIGHT.  
 GUARD turns  
 into CU.  
/FLASH LIGHT/ (ON THE SCREEN  
/IN FACE/ WHICH SUDDENLY  
 PLASHES A  
 HOLD HIM AWAY  
 to LS & SIT. WARNING LIGHT  
 AND THE WORDS  
 "UNAUTHORISED  
 EXIT SUB 43"
178. 3B                      /  
 CS COMP. BUTTON  
 THE OPERATOR  
 MOVES TO  
 THE COMMUNICATOR  
 AND PUNCHES A  
 NUMBER)
179. 2A                      /  
 CSO SCREEN ACROSS  
 f/g GUARD
180. 5A                      /  
 MONITOR OUTPUT  
 CAM.1's shot
181. 1D                      /  
 VERY HIGH SHOT  
 door area  
 MAJA & VARON in /Q DOOR/  
 and exit.
182. 4A                      /Q. GUARD/  
 MLS GUARD  
 ZOOM IN to CU
183. 3B                      /Q. GUARD/  
 CS BUTTONS  
 GUARD PRESSES THEM

RECORDING BREAK: CAM. 5 repos.

- 73 -



TELECINE 3:Ext. Section of  
Scrub. Night.

VARON and MAJA  
are advancing.

The cave mouth is  
ahead of them

MAJA +  
VARON move  
cautiously into  
the darkness.

WE HOLD ON MAJA.

VARON: What is  
that sound?  
is it a cave?  
MAJA:

MAJA tries to step  
forward.

VARON calls her.

VARON: What is that sound?

MAJA: What is that sound?  
is it a cave?  
VARON:



TK 3 MAJA/VARON ENTER CAVE/

/1A, 2A, A1, 3A/

/4 to hide/

316. 1A / 18. INT. TRANSIT CAGE. NIGHT.

CU BLAKE  
HE TURNS IN

(BLAKE TURNS  
TO THE DOOR  
WITH A SMILE  
OF RELIEF.

THE DOOR OPENS  
AND TWO GUARDS  
ENTER)

317. 3A /

LOW across  
f/g BLAKE.  
GUARDS hold  
them fwd

GUARD: Move out of here./ Single  
file into the embarkation channel ...  
*Come on... let's get started.. move...*

318. 2A

MS JENNA &  
GUARD  
PAN HER L.

(GUARDS ENTER  
1 CROSSES TO  
JENNA.  
PULLS HER UP  
AND OUT.  
ACTING GUARD  
CROSSES TO BLAKE  
AFTER JENNA MOVE)

319. 3A

MS BLAKE  
HOLD HIM OUT

You ... come on ... move.. / out.  
(Ad lib orders)

(A SHUFFLING LINE  
STARTS TO FILE  
OUT.

BLAKE HANGS BACK.

THE GUARD PUSHES  
HIM INTO THE LINE)

320. 2A

WS door &  
exiting.

GUARD: I said move! /

321. 1A /

thro bars TRACK  
with group  
let them go.

RECORDING BREAK: TK 3A INT. CAVE + MONITOR GOES IN HERE



76A.

(91)

Int. Cave. Night.

VARON + NAUSA  
ON VARON. He  
fights back  
NAUSEA, then  
raises his tape  
camera. The bright  
built in light  
flares into our  
CAMERA.

CUT

END TELECINE 3:

VARON: Stay here... I'll er...  
I'll search the bodies and  
get picture tapes.



/3b, A2, 2B, B2, 4C, 1B/

322. 1B /19. INT. SPACE CRAFT/PASSENGER COMPARTMENT.  
High shot  
ship.  
through  
f/g bars.  
extras in  
from under  
cam.  
NIGHT.  
GUARD: *Come on move! Keep your voices*  
*down. Find the seat allocated to you*  
*and sit down.*  
(THE PRISONERS  
ARE SETTling  
INTO ROWS OF  
SEATS.
323. 3B /  
CS BLAKE  
thro extras.  
PAN HIM TO SIT.  
BLAKE SITS  
BESIDE A PORT.  
THE SEAT  
BESIDE HIM  
REMAINS EMPTY.
324. 4C /  
CS JENNA  
PAN her to sit.  
PAN UP TO BLAKE  
JENNA SITS  
JUST IN FRONT  
OF HIM.  
BLAKE SPEAKS  
TO ONE OF  
THE GUARDS)
325. 1B BLAKE: How long before lift off?  
thro f/g JENNA  
MLS GUARD  
pull focus to  
JENNA  
GUARD: You in a hurry to get there?
326. 4C JENNA: (TURNING HER HEAD) *Don't worry* There's  
still time./  
CS BLAKE  
PAN OFF HIM  
to window & black. (BLAKE TURNS AND  
STARES ANXIOUSLY  
OUT OF THE PORT)



TELECINE 4:

Ext. Section of Scrub.  
Night.

VARON emerges from  
the cave. He looks  
sickened and  
exhausted.

VARON: I've got everything we need.

MAJA: Enough to keep Blake here on  
Earth?

VARON: More than enough.

They start away.

END TELECINE 4:



cams & booms A/B BLAKE REPOS'D

327, 4C / 20. INT. SPACE CRAFT/PASSENGER COMPARTMENT.  
NIGHT.

across  
f/g JENNA  
MLS GUARD  
HOLD HIM TO  
M. 2-s with  
JENNA.  
PAN HIM R.  
to M.2-s with  
BLAKE.

(THE PRISONERS ARE  
TENSE. THE  
MOTORS THROB.

A GUARD MOVES  
DOWN THE AISLE AS  
THE PRISONERS  
LOOP THEMSELVES  
INTO CROSS  
HARNESSES.

HE STOPS NEAR  
BLAKE WHO HAS  
BEEN TO  
PREOCCUPIED TO  
HEAR THE ORDER)

GUARD: You different to  
everybody else? Fasten your  
harness.

BLAKE: What?

328. 1B GUARD: Maybe we can help you to  
hear better. / You can start with  
CS GUARD a couple of hours confinement... *quickly*  
329. 2B You'll be surprised how your hearing  
improves. / Seat eleven. Confinement.  
across f/g  
people MS  
GUARD ON HANDLE  
330. 4C / Q GUARD / (ANOTHER GUARD  
MS BLAKE SWINGS OPERATES A  
CONTROL PANEL.  
ARCS OF METAL  
331. 2B / Q. GUARD / SWING UP FROM  
MS GUARD THE ARMS OF THE  
332. 4C SEAT AND CLOSE  
Close shot BLAKE'S OVER BLAKE'S  
WAIST. WRISTS. ANOTHER  
333. 1B / ARC SWINGS OVER  
MCU BLAKE HIS CHEST PINNING  
ZOOM IN TOBCU HIM INTO THE  
SEAT.



SATISFIED, THE  
GUARD MOVES  
AWAY. THE  
MOTOR NOISE  
STARTS TO BUILD.

BLAKE STARES  
OUT THROUGH  
THE PORT)



TELECINE 5:

Ext. Section of Scrub.  
Night.

In the apparent far distance there is a glow of light in the sky that gradually becomes brighter, and a distant roar that grows in intensity.

SPECIAL EFFECTS:  
MODEL SHOT: The 'London' takes off.

We show TWO FIGURES standing quite still, watching the launch. ANOTHER ANGLE reveals them as TARRANT and a SECURITY GUARD. They watch the ship until it is no more than a star in the sky.

TARRANT turns away, then, to the GUARD.

TARRANT: I think a transporter accident...Killed instantly. Very tragic. See to it will you.

They move away, and we ANGLE to the ground to show the sprawled dead bodies of VARON and MAJA.

CUT to a pinpoint of light in the sky.

END TELECINE 5:



/1B A2//FLIGHT LIGHTS/

334. 1B 21. INT. SPACE CRAFT/PASSENGER COMPARTMENT.  
NIGHT.

MS GUARD  
TRACK OUT  
CLOSE ~~XXXX~~  
SHOT END  
PASSENGER  
MIDDLE ROW.

TRACK OUT DOWN  
ROW TO JENNA  
WITH HER LOOK  
CRANE R. TO  
CS BLAKE.

(VERY GRIM,  
BLAKE STARES  
FROM THE PORT.  
THE CABIN IS  
FILLED WITH  
ROAR AND  
VIBRATION)



TELECINE 6:

Ext. Earth from Space.  
Night.

MODEL OR STOCK.  
A SHOT from Space  
of Earth rapidly  
receding.

END TELECINE 6:



/2B, B2, 4C, 1B/

335. 1B / 22. INT. SPACE CRAFT/PASSENGER COMPARTMENT.  
across NIGHT.  
f/g BLAKE  
& others.

GUARD WALKS  
INTO MS.

(BLAKE STARING  
OUT OF WINDOW)

336. 2B MCU BALKE TRACK IN TO CU. GUARD; (TO BLAKE) Take a long  
look, it's the last you'll ever  
see of it...

(BLAKE REACTS WITH  
DETERMINATION)

BLAKE: No. I'm coming back.

---

337. 2 /  
IS CAPTION  
SLOW ZOOM IN  
TO STARS

338. MIX  
3 /  
IS CAPTION  
SLOW ZOOM  
IN TO STARS.

REPEAT ON CAMS. 2 & 3  
SUPERING TJ SLIDES

S/I  
T.J.s

SI TJB1 /  
THE WAY BACK  
by  
TERRY NATION

SL TJ A2 /  
Blake  
GARETH THOMAS



ELX

SI TJ B2 /  
Jenna  
SALLY KNYVETTE

SI TJ A3 /  
Vila  
MICHAEL KEATING

SI TJ B3 /  
Bran Foster  
ROBERT BEATTY

SI TJ A4 /  
Glynd  
ROBERT JAMES  
Tarrant  
JEREMY WILKIN

SI TJ B4 /  
Varon  
MICHAEL HALSEY  
  
Maja  
PIPPA STEEL

SI TJ A5 /  
Ravella  
GILLIAN BAILEY  
Richie  
ALAN BUTLER

SI TJ B5 /  
Arbiter  
MARGARET JOHN  
Dr. Havant  
PETER WILLIAMS  
Alta Morag  
SUSAN FIELD

SI TJ A6 /  
Clerk of Court  
RODNEY FIGARO  
Computer Operator  
NIGEL LAMBERT  
Guard  
GARRY McDERMOTT

SI TJ-B6 /  
Production Assistant  
VICTOR MALLETT  
Production Unit Manager  
SHEELAGH REES

SI TJ A7 /  
Series created by  
TERRY NATION

SI TJ B7 /  
Film Cameraman  
KEN WILLICOMBE  
Film Recordist  
BILL MEEKUMS  
Film Editor  
M.A.C. ADAMS  
Graphics Designer  
BOB BLAGDEN

SI TJ A8 /  
Studio Lighting  
BRIAN CLEMETT  
Studio Sound  
CLIVE GIFFORD  
Special Sound  
RICHARD YEOMAN-CLARK

SI TJ B8 /  
Costume Designer  
BARBARA LANE  
Make Up Artists  
EILEEN MAIR  
MARIANNE FORD  
Visual Effects Designer  
IAN SCOONES



SI TJ A9 /  
Music by  
DUDLEY SIMPSON

SI TE B9 /  
Script Editor  
CHRIS BOUCHER

SI TJ A10 /  
Designer  
MARTIN COLLINS

SI TJ B10 /  
Producer  
DAVID MALONEY

SI TE A11 /  
Directed by  
MICHAEL E. BRIANT

CUT TO  
TJ B11 /  
'Federation Symbol'  
BLAKE'S SEVEN  
BBC-tv c 1978

-end-